

**NEWS: PHOTOGRAPHER
IN COPYRIGHT VICTORY**

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amateur

Saturday 1 September 2012

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

**7 RAW
CONVERSION
PACKAGES
TESTED**

PAGE 20

+

**LUKE'S
LOCAL
WILDLIFE**

Young photographer
shows how it's done

RAW SOFTWARE

PAGE 44

We find the best for noise, detail and sharpness



APOY ROUND 8

PAGE 25

WIN £2,000 IN PRIZES
Our APOY wildlife competition



AWARDS

PAGE 51

16 OF THE VERY BEST
The finest products of the year



PAGE 90

ON TEST

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Amateur Photographer For everyone who loves photography

THERE are plenty of photographers who will tell you that if you need to spend more than 10secs working on a picture in software, you must be an idiot who can't use a camera properly. It's true that it is far better to get things right in-camera, at the time of shooting, rather than having to rely on software to compensate for mistakes or laziness, but it is also true that it is necessary to use software to get the best out of the images your camera produces. Software can paper over the cracks, but it will also allow you to produce contrast and colour to suit the scene, and to draw the maximum amount of detail. Images straight from the camera are generally unfinished, though adjusting JPEG

parameters can help, but in a slightly basic manner.

The reason we have a raw file format option in all our digital SLRs is because raw files do actually produce images of superior technical quality. That level of quality may not be needed in every situation, but when you are shooting for best it makes sense to use raw so you can make that image absolutely as good as your equipment will allow. It's not pixel peeping, it's not being obsessive or tedious, it's just taking pride in your work.



Damien Demolder
Editor

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IN AP 11 AUGUST WE ASKED...

What kind of photography do you mostly aim to practise?



YOU ANSWERED...

A Straight factual	56%
B Emotionally charged	36%
C I can't convey emotions through photos	6%
D Emotions can't be conveyed through photos	2%

THIS WEEK WE ASK...

What kind of raw conversion software do you use?

VOTE ONLINE www.amateurphotographer.co.uk

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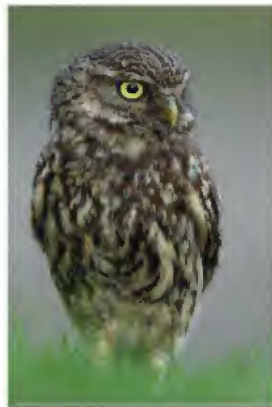
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Luke Massey's
stunning wildlife
photographs

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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EF-S 18-200mm f3.5-5.6 IS Lens £399.00 £23.27 P/m
EF 24-105mm f4L IS USM Lens £899.00 £37.45 P/m
EF 24-70mm f2.8L II USM Lens £2299.00 £95.79 P/m
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EF 70-200mm f4.0 L USM £499.00 £24.95 P/m
EF 70-200mm f4.0 L IS USM £899.00 £37.45 P/m
EF 70-200mm f2.8L USM £979.00 £40.79 P/m
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EF 85mm f1.2L II USM Lens £1729.00 £72.04 P/m

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Canon Speedlite Flash



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£749.00 £31.20 P/m

APNews

News | Analysis | Comment | PhotoDiary 1/9/12

“I now appreciate just how hard it is to take a good picture”

Olympic champion turns photographer, page 7



Photographer wins copyright ruling • Case triggers legal warning

PHOTOGRAPHERS WARNED AFTER KARREN BRADY RULING

AP RIGHTS WATCH
Committed to defending your photographic rights!

PHOTOGRAPHERS have been warned that people who help set up a photo shoot may later claim copyright if a written agreement is not drawn up beforehand.

The caution follows a case held at the Patents County Court in July.

Legal debate over whether a client can be the co-author of a photograph surfaced in a copyright wrangle involving images of businesswoman Karren Brady, who stars in *The Apprentice* television show.

Photographer Tyson Sadlo has won rights over six images of Brady that he shot for publication in *Today's Business Woman* – a printed magazine published by London-based firm Oxygen 10.

The photo shoot took place in London two years ago.

Sadlo and his syndication agency Celebrity Pictures Limited subsequently sued B Hannah Limited – a company in the same group as Oxygen 10 – claiming it published the images in 'BUPA Health Magazine' and on a website called *Celebrity Angels*, without consent.

The publisher claims it had issued a contract to the photographer granting worldwide exclusivity, and that it held



Photographers may legally be challenged over copyright if they receive help setting up a shoot

copyright or joint copyright in the images.

Sadlo claimed he never received a contract, and Mr Justice Floyd, the judge presiding over the case, agreed.

The legal argument therefore hinged on whether the client held rights over Sadlo's images, given that both parties accepted the shoot was a 'team effort' involving two employees of the publisher who helped set it up.

Commenting on the case, Charles Swan, a partner at media law firm Swan Turton, explained that although the legal author of a photograph is the person

who creates it, this 'isn't necessarily the photographer or only the photographer'.

'There may be cases where one person sets up the scene to be photographed (the position and angle of the camera and all the necessary settings) and directs a second person to press the shutter at a moment chosen by the first, in which case it would be the first – not the second – who creates the photograph.'

Swan added: 'There may also be cases of collaboration between the person behind the camera and one or more others in which the actual photographer has a greater input, although no complete control of the creation of the photograph – in which case it may be a work of joint creation and joint authorship.'

However, Judge Mr Justice Floyd concluded there was no evidence suggesting that the client's staff controlled 'any aspect of the taking of the photograph', said Swan. Sadlo was only given a brief.

After the ruling, Sadlo told AP: 'I was only trying to stand up for my rights under fair usage... It's a photographer's duty to make sure this is seen through.'

Swan called for photographers and their clients to ensure that a written agreement is drawn up beforehand.

SNAP SHOTS

● An Olympic bronze medalist has lost a mobile phone containing precious images of his fellow athletes. Belfast boxer Michael Conlan, 20, told reporters that the phone went missing when he was out celebrating with teammates at a Dublin nightclub. The phone contained images of stars such as sprinter Usain Bolt and tennis ace Serena Williams.

● A website aims to open up the fine photography market to a wider audience by offering 'affordable' signed prints from £40. The project, called Photo Democracy, has been launched by London gallery owner Chris Beetles. Prices start from £40 for a 10x8in print (in an edition of 500), up to £1,000 for a 30x40in print (in an edition of 10). Visit www.photodemocracy.com.

MARTINE FRANCK DIES

RENOWNED photographer Martine Franck has died at the age of 74.

Born in Belgium in 1938, Franck grew up in the US and England, and was married to French photojournalism legend Henri Cartier-Bresson, who died in 2004.

A spokesman for the RPS described the news as 'very sad'. 'Martine was a Magnum photographer in her own right and president of the Henri-Cartier-Bresson Foundation,' he said.

Martine studied art history in Spain and France and worked at *Time Life* in Paris as a photographer's assistant.

Fuller tributes to Martine Franck will follow in the *News* pages of an upcoming issue of AP.

SAMYANG RELEASES LENSES FOR VIDEO

SOUTH Korean lens maker Samyang has unveiled three new lenses aimed at photographers who want to shoot video.

Due out in August or September, in Nikon and Canon mounts initially, the newcomers are the 14mm T3.1 ED AS IF UMC (£329.99), 24mm T1.5 ED AS IF UMC (£529.99), and 35mm T1.5 AS UMC (£419.99).

'The new VDSLR lenses differ [from current versions] with the inclusion of follow-focus gearing and decoupled aperture,' said a Samyang UK spokesman.

'Such alterations allow the user to smoothly and quietly change focus and aperture/depth-of field while filming.'

For more details, visit www.samyang.co.uk.

The new lenses are designed for video use



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 29 August

EXHIBITION One Good Thing About Music by David Corio, until 28 October at Photochats, London E9 6DF. Tel: 07921 816 754. Visit www.chatspalace.com. **EXHIBITION** The Crown, includes images by Swiss photographer Urs Bigler, until 31 August at Erarta Galleries, London W1J 8DN. Tel: 0207 499 7861. Visit erartagalleries.com/london.

Thursday 30 August

EXHIBITION Travel Photographer of the Year, until 2 September at the Royal Geographical Society, London SW7 2AR. Features winning images from the 2011 TPOTY competition. Tel: 0207 591 3000. Visit www.tpoty.com. **DON'T MISS** Bournemouth Air Festival, until 2 September at Bournemouth, Dorset. Tel: 0845 051 1700. Visit www.bournemouth.co.uk.



Friday 31 August

EXHIBITION Landscape photos by Matthew Usher, until 1 September in the foyer gallery, Westacre Theatre, Norfolk PE32 1UD. Tel: 01760 755 800. Visit www.westacretheatre.com. **EXHIBITION** Early Photographic Works by Daniel Meadows, until 8 September at Fotogallery, Penarth CF64 3DH. Tel: 0292 070 8870. Visit www.fotogallery.org.

Saturday 1 September

EXHIBITION A Year in the Life of Faversham, until 3 September at Assembly Rooms, Kent ME13 8PG. Visit www.kentcreativearts.co.uk/a-year-in-the-life. **DON'T MISS** Summer archaeology walk (3-5.30pm, cost £5) around the Stonehenge World Heritage Site. Booking essential. Call 0844 249 1895 (5% booking fee applies). Visit www.nationaltrust.org.uk.

Sunday 2 September

EXHIBITION In the Blink of an Eye: Media and Movement, extended until 14 October at National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk. **EXHIBITION** Veolia Wildlife Photographer of the Year, final day, at The Grand Pavilion, Derbyshire DE4 3NR. Tel: 01629 822 122. Visit www.thegrandpavilion.co.uk.

Monday 3 September

EXHIBITION Perspectives by Tom Stoddart, an open-air display until 11 September at More London Riverside, near Tower Bridge, London. Visit www.morelondon.com. **EXHIBITION** Large-scale images documenting the Diamond Jubilee at the Departures Lounge, Terminal 5, Heathrow Airport, London. Visit www.reichholdarts.com.

Tuesday 4 September LATEST AP ON SALE

EXHIBITION Phantasmagori by Marco Sanges, until 30 September at Proud Camden, London NW1 8AH. Tel: 0207 482 3867. Visit www.proudcamden.com. **EXHIBITION** Road to 2012: Facing East – portraits of Londoners, until 9 September at Four Corners, London E2 0QN. Visit www.npg.org.uk/roadto2012.



War-torn building voted best photograph

FUJIFILM REVEALS 2012 STUDENT WINNERS

AN IMAGE of a heavily shelled building damaged during the Bosnian War has won Fujifilm Photographer of the Year 2012.

The photo was captured on Fujifilm emulsion by Dexter Lander, a student at Central St Martin's School of Art and Design.

It shows how the war-ravaged building has been 'left alone while civilisation

continues to grow around it', said organisers.

Lander's prize package included £200 worth of films, a portfolio produced by competition sponsor, Metroprint, and a year of mentoring from Metroprint staff.

The Fujifilm Student Awards 2013 will be launched on 1 September.

For details visit www.fujifilmstudentawards.co.uk.

- £36.4 million

OLYMPUS CSCS FAIL TO STEM GROUP LOSSES

A 50% increase in sales revenue of Olympus compact system cameras (CSCs) failed to prevent the firm's global imaging division recording a £12.5m operating loss for the three months to 30 June 2012.

Olympus attributed a 15.8% fall in imaging division net sales on a 'shrinking digital camera market, especially the market of low-end compact cameras'.

The 1.53 billion yen (£12.5m) loss compares to a 370 million yen (£3m) operating profit in the same period last year.

Overall, unit sales of Olympus cameras declined 27.9%.

However, Olympus sold 11% more CSCs in the first quarter of the financial year, compared to the same period in 2011 – generating a 50% rise in sales revenue.

The sales leap was led by the OM-D E-M5 camera, according to a statement released by Olympus Tokyo.

Meanwhile, the Olympus group reported a widening in overall losses to 4.5 billion yen (£36.4m), from a 1.4 billion yen (£11.6m) loss in the same quarter last year.

Sony and Fujifilm are among the firms that have sought to strike an alliance with Olympus in recent months.

SNAP SHOTS

● Landscape photographer Nigel Hicks is to host a one-day workshop based at Hartland Quay in Devon on Sunday 9 September. The £80 course, which runs from early afternoon until dusk, aims to capture the evening and sunset light on the coastal rocks and cliffs. Visit www.nigelhicks.com.

● Indian fashion photographer Prabuddha Dasgupta has died aged 58. The *India Times* newspaper described Prabuddha, who was 'self-taught', as the country's leading fashion photographer. The photographer died after reportedly suffering a heart attack at a photo shoot on 12 August.

● The RPS has opened a 'pop-up' photography exhibition in Bath city centre. The display, in an empty shop, showcases winners from the society's online Summer of Sport competition. The pictures are on show at 35/36 Stall Street, Bath, until 16 September.



Do you have a story?

Contact Chris Cheesman
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amateurphotographer@ipcmedia.com

Linford Christie 'addicted' to photography

OLYMPIC CHAMPION STAGES FIRST PHOTO EXHIBITION



© LINFORD CHRISTIE



Above: Former Olympic champion Linford Christie pictured at a separate exhibition in Stratford

Left: Christie's photo of British athletes Margaret Adeoye (left) and Lucy Onyeforo, in training

FORMER 100m Olympic champion Linford Christie has staged his first photo exhibition, called *Journey to the Podium*.

The pictures are on show at the Jessops store in Westfield Stratford City, East London, until 9 September.

Christie captured the images while training athletes in the UK and the US ahead of this year's Olympic Games.

The former sprinter admits he became addicted to photography during the project, for which he used various cameras.

'I've really enjoyed turning the camera on those people around me and I now appreciate just how hard it is to take a good picture, especially as I'm still learning to do that,' he said.

Jessops said Christie was a 'delight to work with'.

PHOTOGRAPHERS SCORE RIGHTS VICTORY IN US



A CAMPAIGN to defend people's right to take photographs of police officers is paying dividends in the United States, where another force has issued fresh guidelines.

But police chiefs must discipline those who breach the rules otherwise the rules will not be worth the paper they are written on, a lawyer who helped draw them up tells AP.

Washington DC police became the latest to warn officers that the public have a right to photograph them under the First Amendment of the US Constitution. The First Amendment protects the right to freedom of expression from government interference.

The new directive tells officers that 'a bystander has the right under the First Amendment to observe and record members [of the force] in the public discharge of their duties,' reported the *Washington Post*.

Although the country's National Press Photographers' Association (NPPA) welcomed the move, it has called on police to ensure the rules are put into practice.

Mickey H Osterreicher, general counsel for the NPPA, told AP: 'While these written policies are an excellent start in establishing photographers' rights, it is critical to remember that without continuing departmental training and discipline, where

violations may occur, it is merely a piece of paper.'

Osterreicher added: 'The new General Order, issued by Metropolitan Police Department (MPD) chief Cathy L Lanier, is just one of a number of such guidelines being issued by various departments around the country.'

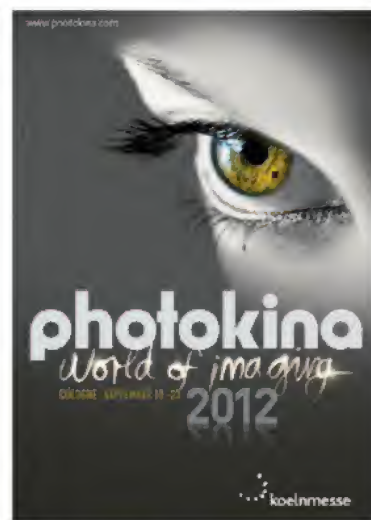
'NPPA greatly appreciates how responsive the MPD has been in this area and we have worked with them behind the scenes on this draft by providing them with similar model guidelines.'

Osterreicher said he completed a training [session] with about 40 of their officers in January regarding 'First and Fourth Amendment rights of the press and citizens to photograph and record police performing their official duties while in public'. The Fourth Amendment protects a person's rights concerning unreasonable searches and seizures.

The move came as freelance photojournalist Jerome Vorus reportedly won an undisclosed payout after suing Washington police.

Officers detained Vorus while he was photographing a traffic stop two years ago.

Osterreicher has also taken part in training sessions with other US police forces, and said he plans to monitor developments.



PHOTOGRAPHERS SET FOR GEAR FEST

MORE than 1,200 exhibitors from 45 countries are expected to descend on Cologne, Germany, in September for photokina – a show billed as the world's leading imaging fair.

Open to the public from 18–23 September, photokina will stretch across seven exhibition halls and serve as a platform for the latest product launches.

'For amateur photographers, photokina means touching, trying out, experiencing,' said a spokesman.

A day ticket costs €29, if booked online in advance. Visit www.photokina.com.

AP
THIS
WEEK
IN...

1896

Hackney, one of the host boroughs for the London 2012 Olympics, was being touted as a potential destination for a photographic exhibition this week in 1896. Responding to a letter published in a previous issue, a reader wrote: 'Why on earth Mr Fenton should desire to start another Convention on the Isle of Man I must express my inability to fathom. Let me have my turn too. I had my holiday in June in the county of Surrey and I should like to suggest that a Convention be held at Guildford. It is easy of access, has got a river of its own, and the surroundings are charming... It is, however, not quite so lively at night as the Isle of Man. Also, what about Hackney for a Convention? Why should Hackney wait?'

Letters to the Editor.

COMMUNICATIONS to the Editor not intended for publication should be marked accordingly. All communications to be addressed to The Editor, AMATEUR PHOTOGRAPHER, 1, Creed Lane, London, E.C.

Why on earth Mr. Fenton Jones should desire to start another Convention for the Isle of Man I must express my inability to fathom. Let me have my turn too. I had my holiday in June in the county of Surrey, and I should like to suggest that a Convention be held at Guildford. It is easy of access, has got a river of its own, and the surroundings are charming. A hint on the subject from our Editor would be appreciated. It is, however, not quite so lively at night as the Isle of Man. Also, what about Hackney for a Convention? Why should Hackney wait?

SNAP SHOTS

● A trainspotter who is alleged to have collected photos of vehicles entering and exiting an army base in Northern Ireland has been bailed on terrorism charges. Ryan Lavery, 27, from Ballymoat Road, Downpatrick, Co Down, is alleged to have stored images on his computer, showing vehicles coming and going from the Ballykinler Army base, reported BBC News website on 9 August.

● A press photographer has died at the age of 42 after suffering from multiple sclerosis. Constantine Tofalos was diagnosed with the disease 10 years ago, reports *The Bolton News*, the paper for which the photographer had begun his photography career two years earlier. Known to colleagues as 'Deno', Constantine won a trip to Patrick Lichfield's studio as part of a photo competition prize when he was an amateur.



The Nikon Coolpix L610 costs £199.99

Coolpix L610 boasts 14x zoom

NIKON UNVEILS NEW COMPACT

NIKON has launched the Coolpix L610 compact camera, which sports a 16-million-pixel imaging sensor and a 14x lens.

The L610's 14x Nikkor zoom is designed to deliver the 35mm viewing angle equivalent of a 25-350mm lens. The 11-elements-in-10-groups optic includes two ED elements.

Other features include 19 scene modes, a panorama

option, plus a 3in, 460,000-dot resolution screen.

The L610 uses a back-illuminated CMOS sensor that aims to boost the light each pixel receives.

Also on board is lens-shift vibration reduction, a 1cm macro mode and full HD video (1920x1080 pixels).

Available in red, black or silver, the Coolpix L610 costs £199.99.

EPSON LAUNCHES 'SMALLEST-EVER' PRINTER

SEPTEMBER sees the launch of a series of budget-priced A4 printers from Epson.

The Expression Home range comprises the XP-30, which is billed as the 'smallest-ever single-function A4 printer (priced £39.99), XP-102 (£49.99), XP-202 (£59.99), XP-305 (£79.99) and the XP-405 (£89.99). The Wi-Fi-enabled XP-405 boasts a maximum print resolution of 5760dpi, plus copy and scan options, and a 6.3cm colour LCD screen.



Epson's Expression Home XP-305 sports a 3.6cm colour display



Do you have a story?

Contact Chris Cheesman
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@ipcmmedia.com

CLUBNEWS

Club news from around the country

AMERSHAM PHOTOGRAPHIC SOCIETY

The Buckinghamshire group celebrates its Diamond Anniversary with a free exhibition at the Market Hall in Old Amersham, Buckinghamshire from 31 August-2 September. Formed in 1952, the society has 130 members. The show features more than 200 prints, as well as projected images. Subjects range from wildlife and landscapes to street photography. Doors open 10am-6pm on 31 August and 1 September, closing at 5pm on 2 September. The club meets on Monday evenings from September-May. Members include Fellows of the Royal Photographic Society, explains chairman Paul Keene. The events programme includes workshops. For details visit www.amershamphotosoc.com.

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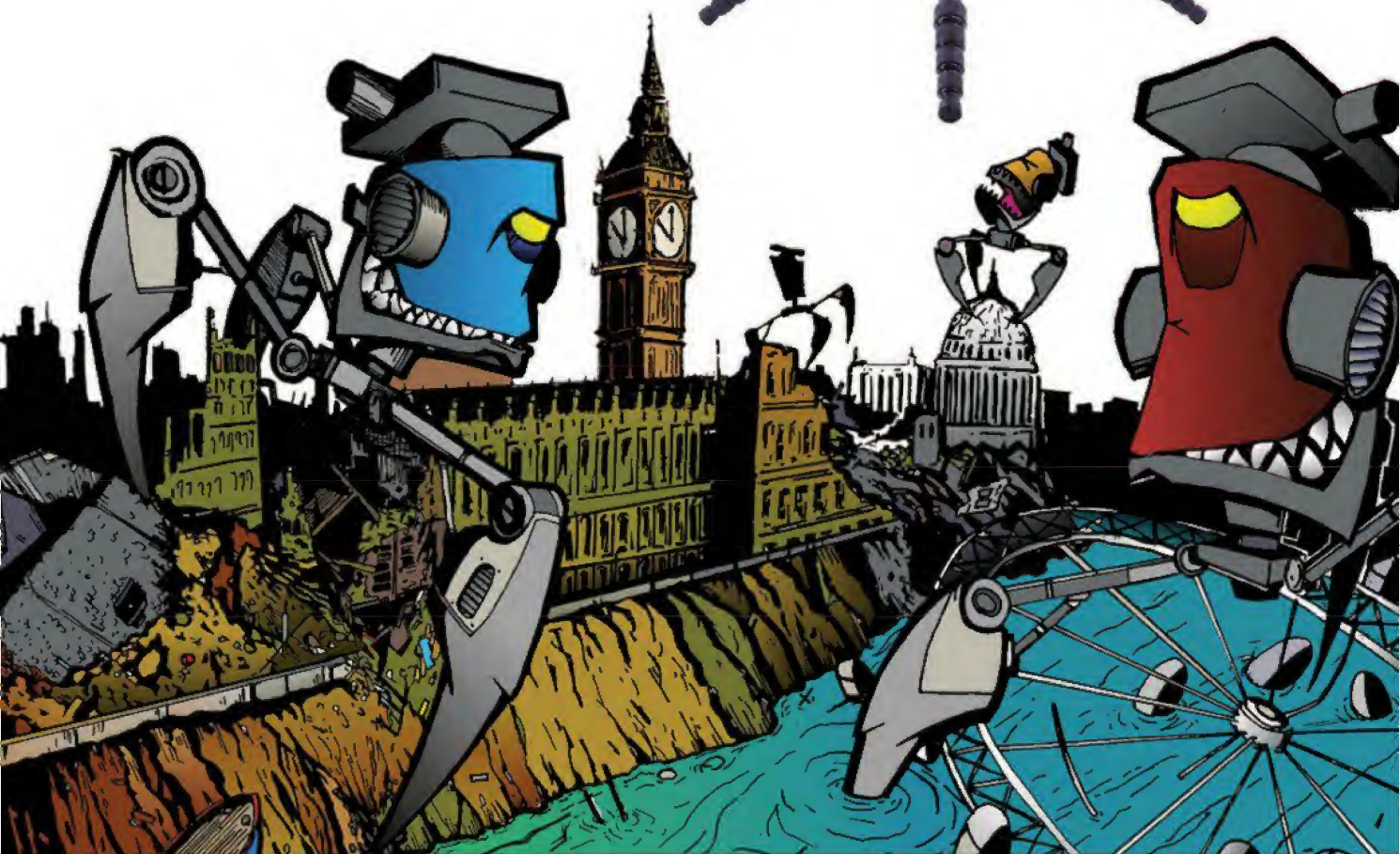
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APReview

The latest photography books, exhibitions and websites. By Gemma Padley

Cecil Beaton: Theatre of War

6 September-1 January 2013. IWM London, Lambeth Road, London, SE1 6HZ. Tel: 0207 416 5000. Website: www.iwm.org.uk. Open daily 10am-6pm except 24-26 December. Last admission 5.45pm. Admission: Adults £8, concessions £6, children (aged 15 and under) free

CECIL Beaton is one of the 20th century's most well-known photographers. Remembered principally for his glamorous portraits of society's rich and famous, including myriad images of the royal family (see AP 31 March), Beaton's war photography is lesser known. Yet during the Second World War Beaton was commissioned by the Ministry of Information and took some 7,000 photographs. From 1940-45 he travelled across Britain, the Middle East, India, Burma, China, Africa and America, photographing military leaders, ordinary people, industry, agriculture and architecture. Beaton's theatrical eye translated to his wartime images. His photographs are carefully composed, with meticulous attention paid to the use of light and framing. After the war his photographs were passed to the IWM London, where a selection will be on show. This landmark exhibition explores the work of one of photography's greatest luminaries from a surprisingly fresh perspective.



© COWI COPYRIGHT IWM

Fading Light: Portraits of Centenarians

By Chris Steele-Perkins
McNidder & Grace, hardback, £24.99,
88 pages, ISBN 978-0-85716-032-4

IN THIS collection of portraits, former president of Magnum Photos Chris Steele-Perkins takes a group of 32 centenarians as his subjects. Intrigued after reading an Office for National Statistics figure that in 2010 there were more than 10,000 people aged 100 or over in the UK compared with just 2,500 in 1980, Chris decided to explore this group of people. His interviews and photographs create a poignant and at times highly entertaining collection. The book is beautifully designed, and for each subject there is at least one intimate portrait and accompanying text that offers a glimpse into that person's life. It is a charming, uplifting book.

BOOK

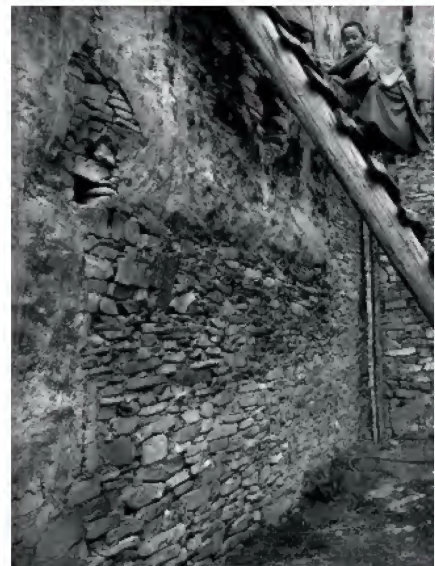


Travel Photographer of the Year: Journey Four

TPOTY, hardback, £25, 164 pages,
ISBN 978-0-9549396-4-9

OF ALL the genres in photography, travel photography has to be one of the most diverse. Its enormous scope is due in part to the fact that as a genre it encompasses portraiture, landscape, wildlife and many other subject areas under one roof.

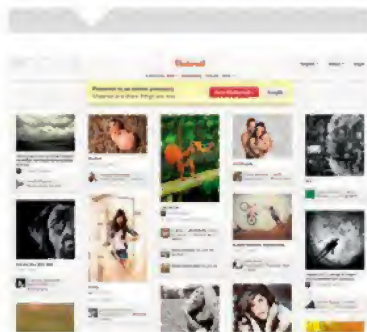
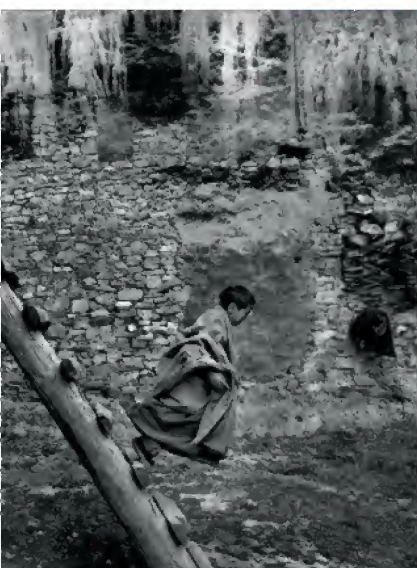
In this fourth collection, readers are treated to an impressive series of images from the Travel Photographer of the





BOOK

Year awards 2010-11. Winning images of each category and other highly commended and commended images all feature. Across 164 pages, readers are whisked off on a journey across all the corners of the earth, from the markets of Mali to the vibrant streets of Jari at night. The images include breathtaking landscapes, bustling street scenes and moving portraits. This is an inspiring and insightful collection of images that explores the natural world and its people.



WEBSITE

www.pinterest.com

BILLED as a 'virtual pinboard', Pinterest is an interesting take on the idea of online photo sharing. Instead of sharing their own images, members of the Pinterest community scour the web looking for interesting images that catch their eye and share these on a personal pinboard.

Users can browse pinboards created by other users or create their own. The homepage is designed with a series of posts that pop out when clicked on, but it's easy to get lost among the content. While the design is a little corporate in appearance, the site works well enough. The navigation, however, takes a little getting used to. Based on the sharing and re-sharing of content, Pinterest's strength lies not in the quality of images but in the breadth of subject matter.



© LINDA GREEN

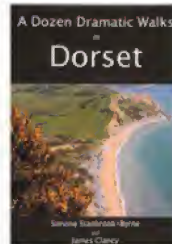
CONDENSED READING

A round-up of the latest photography books on the market



● **LOMOGRAPHY CITY GUIDE: LONDON** £12.72 Like it or loathe it, there's no escape from the Lomography trend that has swept across the nation. This pocket-sized publication takes London as its inspiration and serves as a nifty illustrated guide through the capital's best attractions. The image quality at times leaves a lot to be desired, but that's the nature of Lomography.

● **A DOZEN DRAMATIC WALKS IN DORSET** Simone Stanbrook-Byrne and James Clancy, £5.99 We have featured several titles from this series in the past and the latest release does not disappoint. A guide book that does exactly what it says on the tin, it is divided into neat, easy-to-read sections and contains a good amount of information. Functional rather than aesthetically pleasing, it nonetheless does what it set out to do.



● **BHUTAN: THE LAND OF SERENITY** by Matthieu Ricard, £12.95 Last week we featured Ricard's beautiful collection of images taken in Tibet. This week we embark on a whistle-stop tour of Bhutan in south Asia. Featuring portraits and landscapes taken in a similar manner to the Tibet book, and exploring similar themes, *Bhutan: the Land of Serenity* is nice companion to its fellow title.



● **AVAILABLE LIGHT PHOTOGRAPHY** by Doug Box, £28.99 This book could be great, but it is let down by the standard of images. While there is some useful text and a few helpful comparison images scattered throughout, there are better guides on this subject out there.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

UPGRADING THE PHOTOGRAPHER

In his article in AP 28 July, Roger Hicks gives several interesting arguments about purchasing new equipment, but omits one of the most important – what it does to you as a person. We have seen from the Olympics how important personal confidence, and a sense of your own capabilities, is for producing your best. You probably do not need that smart new silk tie or chic dress, but you feel so much better and perform more confidently when you are wearing them. Well, a similar reaction occurs with photographic equipment that is new to you.

Finely engineered mechanics, electronics and optics are stimulating to look at and handle, and if it is yours, that pleasure is repeated every time you use it. We need a challenge to perform better, and if your new lens is potentially capable of producing a better result than your current one, or expands your horizons, the struggle to accomplish this is worth undertaking, and the buzz you get from your achievements is rewarding.

We know that the person behind the camera is the most important factor in taking a good photograph, so making improvements to that person is very worthwhile. Improvements to your working environment can also make you a more capable photographer and justify the purchase; having carried a Nikon D300 system (1,560g) around in a 95°F Chicago heat wave this summer, I am looking forward to feeling less fatigued with my new Olympus OM-D E-M5 (660g), as this will help me take a more inspirational approach to photos. And finally, you can feel good that buying equipment is good for the economy!

John Ranson, Denbighshire

Retail therapy is very real, but it is also true that a new piece of kit can invigorate the imagination and creative energies – **Damien Demolder, Editor**



Write to...

'Letters' at the usual AP address (see page 3), fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com.

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

*IN A CHOICE OF COMPACT LENS, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY.

PUTTING THE CART BEFORE THE HORSE

In AP 28 July, Roger Hicks argues, quite sensibly, that we ought to identify any gaps in our photographic armoury before we buy the latest piece of kit. Yet surely Roger is missing the point. Yes, we should behave rationally before we buy, but all advertising is very good at persuading us that we really ought to have the latest body, lens, tripod or whatever, when we already have perfectly good kit that does the job. Given that we're all bombarded with so many advertising messages each day, every day, it is all the more surprising that we're all not buying more kit that we don't actually need.

Simon Turton, Derbyshire

The problem, Simon, is that it is all too tempting! – **Mat Gallagher, deputy editor**

BALANCING ACT

While the article on filters for black & white (AP 18 August) was excellent, there was one notable omission: there was no mention of the effect of the white balance controls in a digital camera. In general, if the level of filtration is mild (that is, a tint rather than a deep colour), AWB or a custom white balance will try to correct it, partially neutralising the effect of any filter placed over the lens. Thus, the white balance should be set to a fixed level such as cloudy or sunny before taking photos through a filter. Alternatively, use a custom white balance but set it without the filter on the lens. With a more intense colour filter, such as a tricolour filter, the filter will block all light except that of its own colour.

It seems to make no difference if shooting in raw or in JPEG mode. However, any attempt to change the colour balance, especially in raw, will have the same effect as applying a colour filter in the software, thus at least partially negating the effect of the filter. It would be interesting to have Mat Gallagher's comments on this, and to know what white balance setting he used for the digital photographs.

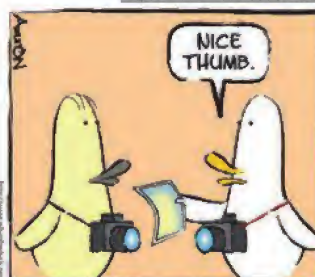
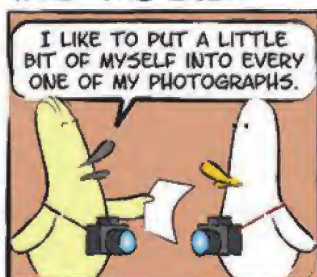
Robert J Maddison, Dorset

For the digital part of the test, the images were shot in raw with the sunny preset chosen. When these are imported into Lightroom, the white balance remains set to As Shot, unless specifically altered, and I find this is quite a handy way to work for all shooting. I agree that should an auto setting try to neutralise the effect then the resultant image could suffer. However, by adjusting the white balance slider to one of these converted filtered shots in Lightroom, it doesn't have as much of an effect as you might expect – **Mat Gallagher, deputy editor**

SKY HIGH

Superb camera though it is, the Leica M9 appears to have become to many an object of desire, a fetish, a juju. But to charge almost a staggering £4,500 for a camera body beggars belief! Will the results from the Leica really be pictures that are £3,000

What The Duck



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better than the Fujifilm X-Pro1, or £3,500 better than the Sony NEX-7? I think not! Everyone waxes lyrical about how superb Leica's lenses are, and indeed they are top-drawer. But does the very high comparative cost to other really good brands justify the marginal quality difference in the finished picture? This may be OK for professionals who can claim back VAT and other expenses, but not for most mortals except those with very thick wallets. The funny thing is, most sports and wedding professionals I have come into contact with appear to use Nikons and Canons.

Maybe it is about time that Leica brought its M-series prices down to a more sensible level. Exclusivity is one thing, but I cannot help feeling there are many good photographers out there who would love to buy one, but are simply priced out of the market. It is nice to see more high-end compact system cameras coming onto the market at reasonable prices. The new Nikon and Canon series, for example, should give Leica a run for its money.

Noel Smith, via email

Unfortunately, Leica doesn't need to lower its prices, as it can sell more M9s and lenses than it can make as it is – Damien Demolder, Editor

THE 'FILM' LOOK

I very much enjoyed Richard Sibley and Professor Bob Newman's exposition on the merits of the Leica M Monochrom (AP 18 August). As a cinematographer of some 48 years, now trying to retire, I find that one very significant factor in comparisons between digital and film is nearly always missing. When I joined the BBC film department, we shot both negative and reversal film. 'Auntie' drilled into us there was a difference. Reversal, a positive image, crashes in the highlights so expose for them. Negative crashes in the shadows so expose for them. Simple.

All electronic images are positive images, so if you get the exposure wrong the highlights will 'crush' or, in other words, burn out. With a negative image the highlights are relatively safe, but the shadows may crash and have no information in them – that is, solid black.

The point I am making is that while very clever algorithms can do their best to make a digital image look like a film image, the



The M Monochrom (pictured) is a black & white version of Leica's M9

sensitometric curves of positive and negative images will always go in the opposite directions, no matter what you do. I have several digital still cameras and love them. But if I want to make a picture that has that illusive 'film look', forgive me, I load my Leica M6 with Kodak T-Max and find that look easy to achieve.

Incidentally, I came up through film, took on video, loved digital and was a significant influence in introducing HD to Europe – I loved all those formats!

Paul Wheeler, via email

PAR FOR THE COURSE

My Zeiss 10x42 roof prism binoculars are superb, but while the provision of a beautiful high-quality leather case was well intentioned by Zeiss, I had no desire to look like a racehorse trainer. I managed instead to find an excellent weatherproof belt bag at a fell walkers' shop that fits the bill perfectly. What, then, to do with the leather case?

I took it to a camera fair and stuck a price ticket on it at £3. It wasn't long before a very serious-faced bargain hunter came up to me with the case and said, 'It's empty!' I wondered whether to ask him to call the police immediately, but didn't because I thought he just might have done. Instead, I packed up and left, resolving never to attend another camera fair. Anyone who expects to find Zeiss roof prism binoculars in an unused leather case priced at £3 must be tighter than a violin string but, sadly, it has been my experience that this is par for the course at camera fairs.

Mike Booth, West Yorkshire

TRIPOD SOLUTION

Regarding Mark Turner's problem with blurred images (Ask AP, AP 30 June), I don't carry a tripod, my tripod carries me! It is a metal tube with a 1/4in Whitworth thread at one end, clamped to a hardwood block. A hole in the block allows it to be slipped onto the arm of my wheelchair. I use a remote lead to take images: with the remote in my left hand and a copy of AP in the other, I can get some great street photography

Brian Morgan, via email



BACK CHAT

AP reader Seth Dunn, 13, on how digital photography has given those without traditional artistic skills the ability to create art and gain respect

WE LIVE in a world where art is viewed paradoxically. At one extreme it is revered and promoted to a near absurd degree, with some truly amazing and artistic pieces selling for millions alongside bizarre works of 'modern art' that often sell for just as much. At the other end of the scale is the category that many of us have experienced at one point – the frustrated attempts of the majority to replicate reality with pen and paper, or brush and canvas.

As a 21st century teenager, it is clear to me what the view held by most of my peers is: don't try if you can't do it, it is better to do nothing than fail miserably. 'Poor' art is not cool, not respected and not so much frowned on as smirked at.

Into this scene came the digital camera and all the infinite possibility it brings. With a camera, you can replicate reality accurately, yet still create scenes that cannot be seen by the human eye. You can freeze a moment that would otherwise be missed in the blink of an eye, or extend real time to track star and car trails. You can put some of the beauty of nature on a wall and even place the horrors of war on the front page of a newspaper. All of this, in my view, is art.

The potential for creating art with a camera has not gone unnoticed by my generation. Many young people who are not 'arty' have still gained respect through their careful camera compositions – though in this day and age it is often shown via 'Likes' on Facebook and website hits. Nevertheless, those who look at it are recognising that there is a great deal more skill involved in making a good photo than just pointing a camera at an interesting subject and pressing the shutter button.

Again, I see from my perspective that photographers of my age are shooting for a variety of reasons. Some just enjoy taking good photos, while others are simply recording what goes on in their lives. Others still, myself included, see it as a way of creating something genuine and real to look at in a world where all that glitters is not gold.

With camera ownership at a huge high point, and even basic models more capable than ever before of producing quality shots, it is certainly only a matter of time before all the obvious landmarks, scenes and subjects have been photographed a million times. It seems that in the coming years, the photographers of today will need to go further and search harder for the shots that will turn heads and tell stories.

It will be up to my generation of photographers to use their cameras to capture the good times through the lens, and expose the bad moments in coming years so they will not be repeated. And that, in my view, is truly an art.

PHOTO INSIGHT



JIM BRANDENBURG

Jim Brandenburg travelled the world as a photographer with *National Geographic* magazine for more than 30 years. His work has been published in *The New York Times*, *Life* and *Time*, among others, and he has won numerous awards, including Kodak Wildlife Photographer of the Year by the Natural History Museum and *BBC Wildlife Magazine*. He is the chair of this year's competition. Every month Jim will share the story behind one of his nature images

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To see more of Jim's images visit www.jimbrandenburg.com

Jim Brandenburg examines his image of a zebra – an offbeat, mysterious photograph that succeeds despite breaking all the rules

ONE OF the magical things about the camera is that it can record subjects accurately and in great detail. For this reason, photography often leads people down a literal path where they want to show something exactly as it appears. However, a camera can also be used like a paintbrush – you can shoot in a more creative, abstract way and leave things to the viewer's imagination. I believe this approach often makes a picture more distinctive and powerful.

When you've been shooting for many years, as I have, your visual language can get clouded and messed up by too much thinking. Nevertheless, I believe that anyone can get into a more creative way of shooting, from amateurs to seasoned professionals, so long as you have good visual sense and you're willing to take chances. You just have to trust your instincts and allow yourself to discover as you shoot.

This image of a zebra is one where I just pulled up the camera and made a shot quickly – probably just one frame – and moved on. It was all done in a flash and I have no memory of thinking about shooting it. Looking at it now, I'd say it was an edgy picture that came straight from my gut.

I shot it while on assignment for *National Geographic* in Africa in the late 1990s. This is not the kind of image that the magazine's editors would have chosen to publish back then. Today they might, but at that time they were much more literal. It's an image I would have shot just for myself and was not part of the assignment.

Zebras are extraordinary creatures and I know of no other animal that has such a remarkable pelt. There are some others that are very beautiful and amazing, but zebras have the most striking markings. For them, it's camouflage, but from our point of view, the black & white stripes look very graphic and that's what I was playing with in this picture.

I simply isolated the stripes from everything else about the zebra, such as its head, legs and tail, but rather than going in close on the stripes and doing a tight shot, I chose to crop it in a way that is

suggestive of the animal as a whole.

I used a Nikon F3 with a 600mm lens and Kodachrome film. It was taken late in the day. Using a long lens with the aperture wide open has resulted in a relatively shallow depth of field. The zebra's backside is in focus, but as you go closer to the front of the animal it gets slightly softer. It was standing with its head under some trees, and this area of shadow, combined with the fact that I was underexposing by about 3 stops, has led to the zebra's front half disappearing into darkness.

The image's contrast will have been slightly increased at the scanning and printing stages. Kodachrome is quite a

contrasty film anyway, but sometimes when you scan a transparency it doesn't translate as pure black, so I'll have tweaked it a little in Photoshop to make it darker. This may have increased the shadow area a little, although I think the original would be pretty close to the final image you see here.

The key aspects of this image lie in the lighting and framing, both of which are influenced by the Dutch artist Rembrandt. My background is in painting and art history, and dramatic lighting was well used by painters of Rembrandt's era. I wouldn't have been aware of this influence at the time I was shooting, but it would have happened subconsciously.

© JIM BRANDENBURG



‘The key aspects of this image lie in the lighting and framing, both of which are influenced by the Dutch artist Rembrandt’

The use of empty or ‘negative’ space, is crucial to the photograph’s overall effect. If I’d done a nice classic crop of the animal and the patterns, it would have been a throwaway picture. Leaving the large area of black at the top and towards the left-hand side lends it an element of mystery.

This image breaks almost every formal rule of photography that you might learn in a manual, yet it works. It reminds me

of another of my best-known images, a wolf peeking from behind a tree, which is successful for the same reasons. It is cropped uncharacteristically, with most of the animal hidden, and there’s a lot of negative space. It breaks the same rules as this photograph and has the same effect.

If I could pass on one thing to other photographers that I’ve learned, I would

like to inspire people to take chances when making pictures and to trust their subconscious instincts. So many photographers get caught up with equipment and creating pictures that are sharp and compositionally balanced that they lose their natural photographic language, which can speak in a truer and purer form.

I can’t guess at the number of my photographs that have resulted from shooting just one frame in passing, without really thinking about it. Afterwards, though, when I look back over the results of my shoots, these are often the really special pictures. **AP**

Jim Brandenburg
was talking to
David Clark

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MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.

LARGE-FORMAT POLAROID EFFECT



Before



After

Martin Evening's Retoucher's Guide

Martin Evening discusses how to simulate a large-format fashion photograph using a regular DSLR

WHEN I first started working as a professional photographer, I was very much in awe of the work of Paolo Roversi. To this day, he is well known for photographs that have been taken

with a large-format view camera using 10x8 format Polaroid print film. These characteristically have muted colours and a deliberate shallow focus. It is also an incredibly expensive way to shoot! This is

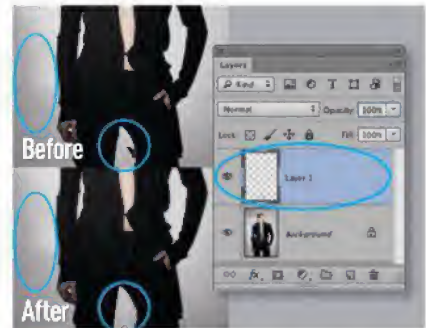
even more the case these days, since it is now extremely difficult to get hold of such Polaroid materials. So, what I wanted to show here was how to take a fashion or portrait photo using a regular digital SLR that simulates a large-format camera's shallow-focus look. Furthermore, I wanted to show how to add a distressed border effect and create a faded colour effect using Lightroom and Photoshop.



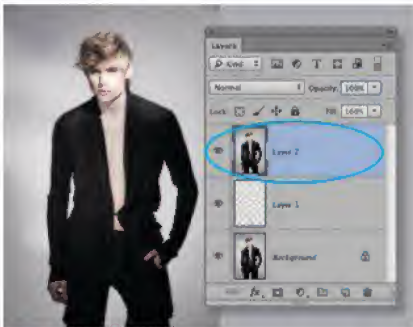
1 This shows the image before I did anything to it in Lightroom. I used studio flash lights to illuminate the model and kept the focus fairly shallow by selecting a wide aperture. Since the focus here was on the hair, I also made sure that it was well lit from above and would be kept in sharp focus as I further modified the image.



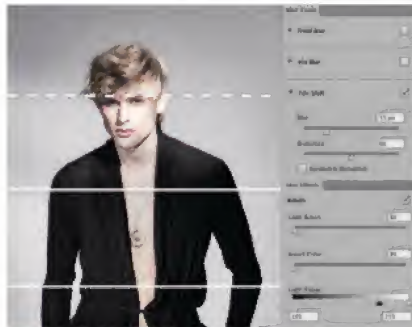
2 I used the Basic panel to adjust the tones and colours and did so using Lightroom 4's Process 2012 setting. The camera exposure was pretty much spot-on, so I didn't need to do too much to adjust this image. I only had to apply some minor slider adjustments. What I did do was radically reduce the Vibrance setting, which knocked out a lot of the colour saturation.



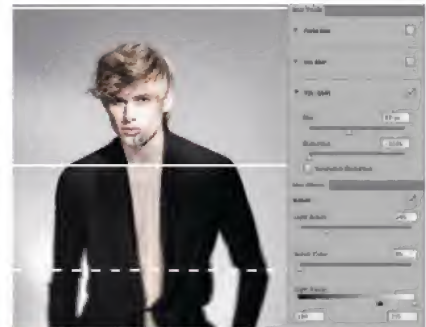
3 Once I was happy with the main Camera Raw adjustments, I opened the image in Photoshop. I then added a new empty Layer above the Background layer and, using both the Clone Stamp and Healing Brush tools, retouched the photo to remove the crease in the backdrop, the studio light showing at the bottom and other small marks.



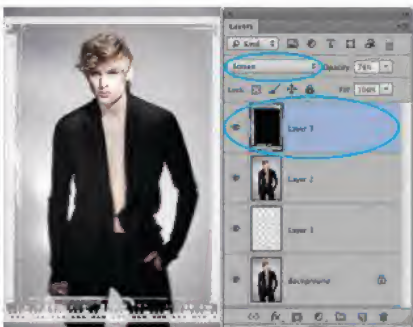
4 Next, I wanted to add a gradient blur effect. Now, it is possible in Photoshop to apply a number of filters to a layer that has been converted to a smart object (also known as smart filters). It is even possible to do this for the Lens Blur filter, but not so with the latest Blur Tools filters for Photoshop CS6. Because of this, I prepared the image by adding a new merged copy layer at the top of the layer stack (Command+Alt+Shift+E [Mac], Control+Alt+Shift+E [PC]).



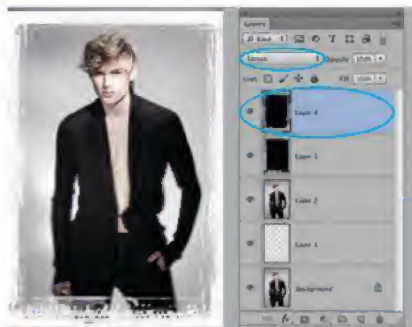
5 With this merged layer selected and using Photoshop CS6, I went to the Filter menu and chose Blur>Tilt-Shift... This opened the Blur Tools and Blur Effects panels shown here and also added a new Tilt-Shift pin to the image. This allowed me to edit the Tilt-Shift field controls by dragging them directly on the image.



6 In this edited view, I dragged the top 'no blur effect' transition line upwards so that the head would be kept in focus. I then edited the lower 'no blur effect' transition line so that it started from around the shoulders and below. I then dragged the lower 'blur effect' transition line so that there was a nice smooth transition from the point where the image started to go out of focus and was made completely out of focus. To strengthen the blur effect, I adjusted the Blur and Distortion sliders.



7 To add the distressed border effect, I made use of a couple of border images that are available free from a number of websites. I used the Move tool to drag and drop each of these as a new layer. The first border I added here created a Polaroid-style negative mask. You'll notice in the Layers panel that I set the blend mode to 'Screen'. Using this blend mode, I was able to bleach the outer edges using the white areas in the layer image.



8 Here, I added the second border image as a new layer and set this layer to the 'Screen' blend mode as well. I found that by combining these two different border images together I was able to achieve a more refined effect with subtle gradations. You could also try adjusting the layer blend opacities to achieve different types of blends.



9 Once I was happy with the way the photo looked in Photoshop, I saved and closed the image. Back in Lightroom, the saved image now appears added to the Lightroom Catalog (this happens automatically when you work in Lightroom). I then went to the Develop module, opened the Split Toning panel and applied the adjustments shown here. Using these panel sliders, it is possible to apply almost any kind of split-toning effect you like.

A mountain hare
in its winter coat
pokes its head
around a grassy
mound on a
mountainside
in the Cairngorms



Where the wild things are

Luke Massey's childhood fascination with animals and insects has blossomed into a budding career as a wildlife photographer. He talks to **David Clark**

WHEN I interview Luke Massey, he has just finished photographing a family of little owls that have nested in some farm buildings near his home in St Albans, Hertfordshire. It's the kind of locally based project that he most enjoys. 'The pair of mating birds have four chicks and at first I couldn't get within 50 feet of them,' he says. 'Then, slowly, by being there every night for a few weeks, I've gradually got their trust and now have an owl feeding a few feet in front of me.'

The quality of the little owl pictures Luke has produced, which show him gradually getting closer to this family of wild birds, demonstrate that it has been worth the effort. He's also photographing barn owls and expects this owl-related work to

continue until the end of September. 'You can never predict exactly what's going to happen with wildlife, but generally if you put the time in, you get the rewards,' he adds.

Luke, 20, has been fascinated by wildlife since he was a child. His first word was 'tadpole', and his early interest in pond, river and sea life soon broadened out to wildlife as a whole. He attributes his interest in nature to his parents.

'They always encouraged me to be out in the garden rather than indoors,' he says. 'When we went on holiday, we wouldn't be sitting around a pool. Instead, they would take me and my sister to different outdoor places. I guess I absorbed a love of the outdoors from there.'



Luke Massey braving the elements on a photo shoot



SHOOTING WILDLIFE

Luke's interest in photography started around five years ago, when his elder sister studied photography at college. He began borrowing her camera when going on trips to his favourite local areas to watch wildlife, and found he enjoyed recording pictures of animals he had previously simply observed.

However, he soon discovered that the equipment he had didn't allow him to shoot the pictures he wanted. 'I only had a 70-180mm lens for my camera, so I couldn't get that close to the wildlife,' he says. 'I spent a lot of time sitting in public hides, taking photos of kingfishers miles away and not actually getting anything.'

He went on to study photography as one of his GCSE subjects for two years, then did 'A' levels before beginning a degree in Wildlife Conservation at Kent University. During this period he has spent much of his spare time developing his interest in nature photography, both locally and on trips abroad.

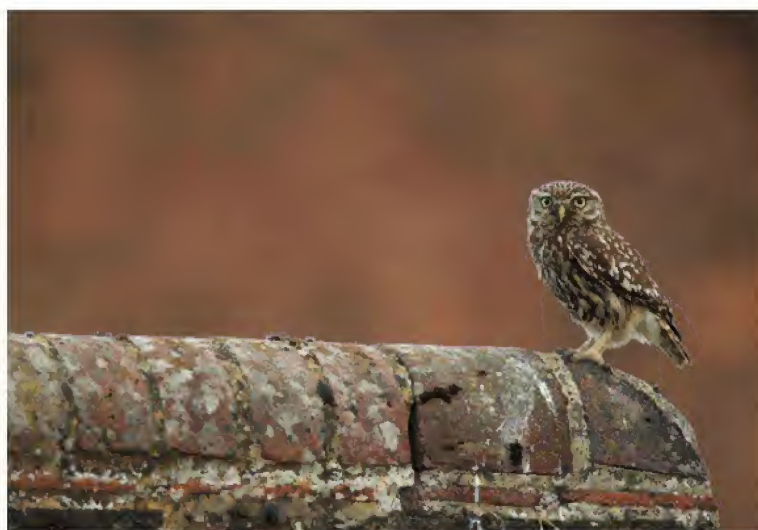
He has travelled to Canada and Alaska, where he photographed bears and raccoons, and last year he went to Fiji, where he spent three months on a

LUKE'S KIT

LUKE'S main photography kit is a Canon EOS-1D Mark IV with a 500mm f/4 lens. He also uses 17-40mm and 70-200mm lenses and a 1.4x converter. 'I have a Gitzo tripod with a Wimberley Sidekick head, which allows me to move the camera around quickly and shoot at different angles,' says Luke.

'When I'm in the field, I also take a pair of binoculars, which help me to spot things that are quite far away. Then I can work out what wildlife is there and what it's doing, and to decide where to position myself for the best shot. I put it all in a backpack, which is very comfortable for carrying kit on a long walk.'

'It's also vital to keep warm and comfortable when doing long stints in the field, so I use dome and bag hides that offer protection from the elements. I wear a hat and a jacket with plenty of pockets in which I can carry various photographic bits and bobs.'



remote island with no tourists. He was working on a conservation project and his job was to record all the birds and reptiles, including iguanas, on the island. While there, he took a trip to the island of Tonga and was able to observe and photograph humpback whales.

Luke happily admits that the scientific aspects of his work have little appeal to him. 'I can identify all the species and recognise behaviour, but I don't know a lot about the science behind it,' he says. 'I prefer teaching someone about an animal by either filming or photographing it. Then I can show it to them and tell them the reasons why an animal behaves in a particular way.'

He says his style and technique have been influenced by established wildlife photographers Mark Hamblin and Danny Green. Mark was his mentor while he was working on the 2020Vision nature photography project as one of its 'young champions'. Luke spent a week in the field with him, photographing ptarmigan and mountain hares around Mark's local area in Scotland's Cairngorms.

Luke says he likes Danny's work because Danny makes a conscious

Top left: A pair of inquisitive rural fox cubs check Luke out

Above left: A little owl surveys a farmyard

Top right: Two cock pheasants do battle

Right: An inquisitive raccoon kit investigates Luke's camera

effort to include the natural environment when photographing a particular species. This approach coincides with Luke's own photographic style.

'I don't often take frame-filling wildlife shots,' he says. 'I try to show the animal as a part of the overall scene, and to include enough of its environment to give the viewer an idea of its habitat.'

PRESENT AND FUTURE

This year, Luke has taken some time out from university, but has made the decision not to return. 'Where my career's going at the moment I don't really need a degree, so I'd rather be out there doing what I'm doing than be in a lecture hall,' he says. 'I prefer to learn in a practical way.'

As well as being involved in the 2020Vision project, he has done some work for this year's BBC *Springwatch* programmes, and has been camera assisting and filming for a new BBC nature series called *Seasons*, which is due to be screened in 2013. His future plans include a possible trip to Indonesia to work on a wildlife crime project, and to photograph black macaques and Javan gibbons, both rare species that have seldom been photographed.



In between these periods of work and travel, Luke is continuing with his own self-initiated local projects. 'I love travelling and shooting exotic wildlife, but it's also very rewarding to photograph something locally, where you know you can work on it for almost the whole year,' he says.

At the moment, Luke is mainly focusing on British wildlife, continuing his work on little owls, barn owls and hares, and looking for new ways to photograph these familiar species and make his pictures stand out from the crowd. He's also planning to buy a good-quality underwater housing for his camera to shoot a project on local rivers.

'I try to stay local and ask people like gamekeepers and nature-reserve wardens to tip me off about what species are in the area,' he adds. 'One of the many reasons I do photography is that so many people don't realise what's on their doorstep. I like to go out and photograph a little owl or something in the local area and show people the pictures. They're usually amazed that something so interesting can be found just five minutes from their house.' **AP**



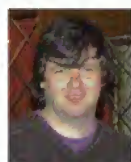
To see more of Luke's work, visit his website at www.lmasseyimages.com or his Facebook page at www.facebook.com/lukemasseyimages

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'I started with the SPI Foundation in Photography in 2009 and learned so much from this course. I always look forward to getting feedback from my tutors and I am currently completing the Foundation in Digital Imaging Techniques course.' Ross Mackenzie

Techniques course.' Ross Mackenzie

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- Expert metering techniques
- Shooting striking portraits
- Mastering still life
- Depth of field control
- Controlling flash
- Wildlife and nature photography
- Using colour
- Sports and action shots
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- Use the selection tools to adjust certain areas of your images
- Remove dust and scratches from precious photos
- Banish redeye forever
- Sharpen your images
- Create an archive to safeguard valuable pictures

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Round 8 of this year's Amateur Photographer of the Year competition, sponsored by **Samsung and Jessops**, is **Wildlife at home or abroad**. Of all the styles of photography that we feature in AP, wildlife is the one that could well be the most popular. It's unsurprising, considering the sheer diversity of animal life we encounter in the wild, not just on our own shores but also abroad.

Photographing wildlife in a dynamic and engaging way is not an easy task. Something as simple as not getting the eyes of the subject in focus, or including distracting background elements, can ruin an otherwise perfectly good shot. Turn to **page 27** for some advice on what to look out for. Images likely to catch the judges' eye are those that are creative, skilfully composed and technically excellent.

As always, we have thousands of pounds' worth



of fantastic camera equipment up for grabs, as well as the chance to be crowned **Amateur Photographer of the Year 2012**. The closing date for round 8 is **28 September 2012**. The top two winners will each receive a fantastic Samsung camera, while the third-prize winner will receive a £250 Jessops voucher. The top 30 highest scoring photographs

will be published in AP 27 October, while the scores from the top 50 images will be posted on our website.

For information explaining how to enter, follow the link at the bottom of this page. Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry to us electronically. We also need to know where and how you took your image, plus the camera and lens used with aperture and focal-length details. Remember to include a telephone number and your postal address so we can contact you if you win.

How to enter via email: For full details of how to enter via email and terms and conditions, visit www.amateurphotographer.co.uk/apoy12

Round eight

Wildlife at home and abroad

For round 8 of APOY, we're looking for eye-catching images of wildlife taken at home or on your travels. We live in a world populated by strange and fantastic creatures, and the ability to capture these subjects accurately through the lens of your camera is a great skill. Photographing wildlife subjects is often about more than just creating a beautiful image. It can also educate the viewer and introduce them to species they may not otherwise be able to see in their native environment. But that's not to say that the wildlife found on your own doorstep should be ignored. Creatures as common as foxes and rabbits hold endless appeal to photographers and there's no end to the ways they can be captured.

Remember that a creature is part of a bigger picture. Each animal lives in its own environment, and showing that animal within its immediate surroundings can not only help you to create exciting and engaging compositions, but also provide a level of context. That said, getting in close holds its own appeal. Take a look through some of the amazing macro work out there and you'll see that photography can also reveal the beautiful array of feathers and fur that make up the animal world.

PLAN YOUR APOY 2012 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced		Closes	Results
Water in the Landscape	Bodies of water and land	4 Feb	24 Feb	31 Mar	
Natural Light Portraiture	Portraits using natural light	3 Mar	30 Mar	28 Apr	
The World Up Close	Macro (any subject)	7 Apr	27 Apr	26 May	
At Dawn and Dusk	Landscapes at the magic hour	5 May	25 May	30 Jun	
The Beauty of Plants	Flowers and gardens	2 Jun	29 Jun	28 Jul	
Exploring the City	Architecture (old and new)	7 Jul	27 Jul	25 Aug	
On the Streets	Street and documentary	4 Aug	24 Aug	29 Sep	
Wildlife at Home or Abroad	Animals and birds	1 Sep	28 Sep	27 Oct	
The Great Outdoors	Forests and woodland	6 Oct	26 Oct	24 Nov	
Life in Monochrome	Black & white (any subject)	3 Nov	23 Nov	29 Dec	

1st prize

The first-prize winner will receive a Samsung NX20 with 18-55mm f/3.5-5.6 kit lens, Samsung 50-200mm f/4-5.6 and Samsung 16mm f/2.4 Ultra Wide lenses, plus a 16GB SDHC Plus memory card, worth a total of £1,496.99. The NX20 is an advanced compact system camera with a 20.3-million-pixel, APS-C, CMOS sensor. It has 8fps continuous shooting, built-in Wi-Fi for email, social networking and transfer, an ISO range of 100-12,800 and a top shutter speed of 1/8000sec. Samsung's slender, all-purpose i-Function 16mm lens offers great versatility, with quick and easy one-touch access to all your camera's manual settings.

2nd prize

The second-prize winner will receive a Samsung WB850F compact camera and a 16MB SDHC Plus memory card worth a total of £348.99. The WB850F travel compact has a 16-million-pixel, BSI (Back Side Illuminated) CMOS sensor to help reduce image noise and distortion, even in low-light conditions, and a 21x optical zoom lens (23-483mm equivalent). The Samsung WB850F also has built-in Wi-Fi connectivity, so users can email photos or share them on social network sites quickly and easily.

3rd prize

The third-prize winner will receive a £250 Jessops Gift Card. Jessops Gift Cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize.



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Here are some tips and suggestions to help you get started

Why not try...

FOCUS AND ANGLE

The first and most obvious tip that can be offered when dealing with wildlife is to ensure that your subject's eyes are in sharp focus. The eyes will likely be the first thing that the viewer notices. We all communicate through our eyes and this is no different when we are dealing with wildlife subjects. Many shots have been lost by photographers neglecting to focus on the eyes. This leads us on to the next tip – getting down to same level as your subject. It is important to shoot at your subject's eye level as this essentially brings you into the animal's world. It allows you to see the world as they see it, and creates a visual bond between your subject and the viewer.



© MATT ALLEN



© KEITH TAYLOR

BACKGROUND AND ENVIRONMENT

The first thing that many wildlife photographers learn is that the background is just as important as the subject. Having the wrong background can destroy an image. Something as simple as a white leaf is going to take the viewer's eye away from the subject and serve as a wildly distracting element. With this in mind, it's worth opening up the aperture and utilising one of the most neglected camera functions – the depth-of-field preview button – to see how the final image will look. Also bear in mind that the subject's immediate environment should be treated almost as if it were a theatre stage. The subject is a part of that overall environment, and with those combined elements a story can be told.

COMPOSING AND FRAMING YOUR SHOT

It's vital to have a good idea of where you want to place the subject within the composition and how you want the shot to be framed. A bad composition or frame is something that leads to many a wasted shot. The subject may be surrounded by things such as branches, leaves and grass, which are all great natural framing devices. Even empty space can be utilised. It's also worth experimenting with where you want to place the animal within the frame. The subject can be positioned centrally, to the left, right or down low. Each position will say something different. Often the composition will be dictated by the environment, but sometimes previsualisation can be a great virtue.



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APOY Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:
Wildlife at Home or Abroad, Amateur Photographer, IPC Media,
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CLOSING DATE 28 SEPTEMBER 2012

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Surname
Address
Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable)

Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us. ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column ☐

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,000-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. 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By entering this competition you grant permission to IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's, the Jessop Group Ltd's and Samsung Electronics Co Ltd's websites and social media should they be selected to promote the competition. 8. You grant IPC, the Jessop Group Ltd and Samsung Electronics Co Ltd the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will be accepted. All submissions must be well packaged in a different envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a self-addressed envelope of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, the Jessop Group Ltd, Samsung Electronics Co Ltd and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prize or overall prize. 14. Prize value correct at time of going to press. Jessops gift cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize. Samsung Electronics Co Ltd has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prize. The overall prize for the APOY 2012 competition will be to win Jessops and Samsung products to the value of £5,000 RRP as at the date of notification. 15. Prizes are subject to Jessops and Samsung standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd and their associated group companies shall not be liable for any loss, damage or injury of any nature whatsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd or their associated group companies. 22. 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ReaderSpotlight



Dave Foker Surrey

It was when Dave moved to Surrey at the age of ten that he discovered the wonders of wildlife in the Surrey heathland. For Dave, an avid wildlife watcher, photography was a natural progression. Borrowing a Zenit E camera aged 17, he began taking photographs of wildlife. 'I like photographing all sorts of wildlife, but I prefer British wildlife and especially birds,' he says. 'I also write a fortnightly wildlife column for my local newspaper, which I illustrate with my images. I would like to publish a book about British wildlife.' Dave currently teaches A-level photography at a college. To see more of his images, visit his website at www.davefoker.co.uk.

Barn owl
1 Dave captures the elegance and grace of this barn owl perfectly
Nikon D700, 300mm, 1/1600sec at f/2.8, ISO 200, handheld

Meadow pipit
2 An uncluttered composition is this image's strength
Nikon D300, 300mm, 1/2500sec at f/4.5, ISO 160



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How to submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight

Kingfisher

The sunlight brings out the colours of the kingfisher's feathers beautifully

Nikon D700, 300mm,
1/1250sec at f/10, ISO 200



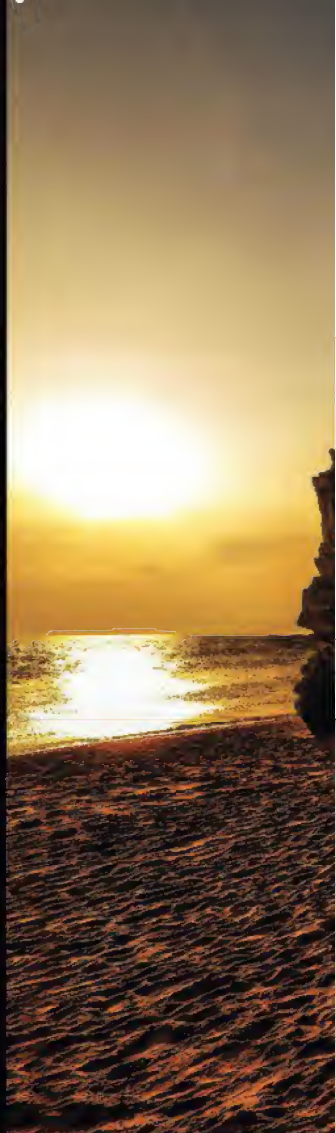
Peter Fenech County Durham

Peter, 19, who is studying for a degree in biology at university, says he has always enjoyed taking 'snapshots', but took up photography seriously five years ago following a work experience placement with a photographer. His favourite subjects include landscapes, seascapes and macro photography. 'I love capturing the natural

world and the effect it has on us,' he says. 'I see photography as a means of expression and I enjoy exploring how one subject can look completely different depending on the time of day and season. I also love the feeling of solitude you get when shooting a landscape at dawn.' To see more of Peter's images, visit www.fenechimages.com.



3



Misty dusk

1 The village of Edmondsley photographed from Waldrige Fell in County Durham

Canon EOS 7D, 70-200mm, 1/5sec at f/14, ISO 100, tripod, cable release

Sunrise view

2 In this image of Marsden Rock in Tyne and Wear, Peter merged three exposures

Canon EOS 7D, 10-20mm, three exposures: 1/3sec, 1/6sec and 1/13sec at f/22, ISO 100, tripod, cable release

EDITOR'S CHOICE

SEE MORE ONLINE AT
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There is plenty of drama in this early morning scene, but it is the kind of drama that works well as it isn't overdone. I like the rushing lines of the rock face, and how they whizz the eye straight to the subject, while the warmth of the coloration is lovely. Great job – *Damien Demolder, Editor*



Coastal dawn

3 Golden light floods this idyllic scene and accentuates the textures of the rocks and sand

Canon EOS 7D, 10-20mm,
3 exposures: 1/4000sec,
1/1000sec and 1/250sec at
f/16, ISO 100, tripod, cable
release

Evening in Durham

4 Using HDR to create this atmospheric street scene, Peter deftly balances artificial and natural light

Canon EOS 7D, 10-20mm,
9 exposures in 1-stop
increments at f/11, ISO 320,
tripod, cable release



Harry Wentworth West Yorkshire

Harry first became interested in photography when on holiday with his brother-in-law 'who had a better camera than I did!' He enjoys creating composite images with a surreal slant and a touch of humour. With a strong competitive streak, Harry enjoys entering photography competitions and intends to pursue further photography qualifications to help him on his way. To see more of his images visit www.harrywentworthphotography.co.uk.

Alice finds the door to nowhere

1 Harry's narrative, fairytale-esque image is intriguing and beguiling
Canon EOS 350D, 18-55mm, 1/30sec at f/5, ISO 400

Harvest of the skies

2 Harry used 24 layers to create this humorous, eccentric image
Canon EOS 40D, 17-85mm, 1/25sec at f/5, ISO 100, tripod

The Singing, Ringing Tree

3 The iconic Lancashire sculpture provides an interesting backdrop here
Canon EOS 40D, 17-85mm, 1/100sec at f/14, ISO 100

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David Doubilet

1946-present

David Doubilet's pioneering photography has documented our underwater world for 40 years. **David Clark** looks at his life and work



David Doubilet,
photographed
by his partner
Jennifer Hayes

IN A CAREER spanning more than 40 years, David Doubilet has extensively documented the world's underwater ecosystems and become the most celebrated living underwater photographer. He has published 12 books, written almost 70 stories for *National Geographic* magazine and won numerous awards.

His work combines photographic expertise with a detailed knowledge of marine biology, capturing the wonder and strangeness of the underwater world. As he explained when I interviewed him in 2009, it's this otherworldly quality that appeals to him most.

'The sea covers most of our planet but visually it's a far different world,' he said. 'It's an extraordinarily beautiful, mysterious, delicate environment, where rules – even the rules of how you photograph things – are all changed. The aesthetics aren't, but the rules are. It keeps you looking and looking and it becomes addictive.'

Doubilet's early fascination with the sea led him to start snorkelling at the age of eight in a lake at a summer camp in the Adirondack region of New York state. By the age of 12 he was shooting underwater photographs with a Brownie Hawkeye camera. He kept it watertight in a rubber anaesthetist's bag from the hospital at which his father worked.

It was an inventive approach with the materials available, but the results were not good. 'The bag was filled with air and it was like trying to submerge the Hindenburg,' Doubilet said. 'The pictures were barely recognisable.'

He made his first sale, to a Brazilian magazine, at the age of 15, and was shooting professionally from his late teens. Around this time he won a competition with *Mundo Submerso* magazine, which brought him



© DAVID DOUBILET




A baby green sea turtle swims for the safety of the open sea, French Polynesia



© DAVID DOUBILET

'If you show the jewel and say this is what we protect, it makes wildlife photographers into very important journalists'

 a \$1,000 prize. A year after graduating from Boston University College of Communication, he got what he calls his 'big break' and shot his first story for *National Geographic* on garden eels in the Red Sea in Israel. He worked on this project with the renowned ichthyologist and authority on sharks, Dr Eugenie Clark, and went on to collaborate with her on a number of other assignments. It was also the beginning of his long association with *National Geographic*, one that he has maintained throughout his career.

Doubilet's assignments have led him to photograph in a variety of marine and freshwater environments across the world, travelling to New Zealand, Canada, Antarctica, Japan, Tasmania, the northwest Atlantic and even the murky depths of Scotland's Loch Ness. He has taken spectacular aerial shots, photographed a rich diversity of marine life and recorded a number of aeroplane and shipwrecks in their resting places on the seabed.

His determination to push technical boundaries in his work resulted in the invention of the first 'split-level' camera, which has different focus points for the top and bottom halves of the lens. It allows the photographer to shoot what's over and under the water surface simultaneously, and Doubilet has used it to spectacular effect. One famous example is his shot of a baby green sea turtle in the clear blue waters off French Polynesia (see pages 34-35).

Doubilet's work has always focused on celebrating the beauty of the underwater world rather than photographing the damage being done to it. 'A photograph of a sewer pipe belching into the pristine water is

a picture for the front page of a newspaper, rather than one that has any lasting value or that represents what really exists in the oceans,' he said in an AP interview in 2002.

'Our ethic to save whales, for example, has come from people taking pictures of whales,' he added. 'I think that if you show the jewel and say this is what we protect, this is what we fight for, it makes all wildlife photographers into very important journalists. They show what exists, they talk about the problems and they will affect the solution.'

For many years, Doubilet has worked on assignments with his partner, Jennifer Hayes, who is also an aquatic biologist and photojournalist. For Doubilet, the most exciting times are those spent in the field, when he might spend up to nine hours a day in the water. During the period when they are not on assignment, they live in the small town of Clayton in New York state, and have a second home in De Kelders, South Africa.

Doubilet, now 65, is increasingly using his work to highlight the growing environmental threat to the world's marine life, particularly from over-fishing and acidification caused by the ocean's absorption of the excessive carbon dioxide in the atmosphere. His aim is to 'create a visual voice for the world's oceans and to connect people to the incredible beauty and silent devastation happening within the invisible world below.'

When asked in a recent interview if he could do one thing to save the ocean, he replied: 'It would be to introduce every person on this planet to the important role the ocean has in their life, and make them aware that the ocean is truly the Earth's engine.' **AP**

Barracuda encircling diver
Dinah Halstead,
photographed in
the sea off Papua
New Guinea

FURTHER INFO

Books: Doubilet's books include *Water Light Time* (1999), *Great Barrier Reef* (2002) and *Fish Face* (2003). His most recent book, *Face to Face with Sharks* (2009), is aimed at a younger audience.

Websites:

Doubilet's official website is www.daviddoubilet.com. To see a short 'Conservation Conversation with Doubilet and Jennifer Hayes', talking about their work, visit <http://vimeo.com/39236062>. There's also a detailed 2011 interview with Doubilet on www.alertdiver.com/David_Doubilet.

Biography

1946

Born on 28 November in New York City, USA

1958

Begins taking underwater photographs using a Brownie Hawkeye camera in a rubber anaesthetist's bag

1970

Graduates from Boston University College of Communication

1971

Shoots his first story for *National Geographic* magazine, on garden eels in the Red Sea

1999

Publication of Doubilet's career retrospective book *Water Light Time*

2000

Made an honorary member of the Royal Photographic Society

2001

In recognition of his work, he wins the Lennart Nilsson Award for Scientific Photography

2001

Becomes a *National Geographic* contributing photographer-in-residence

2002

Inducted into the International Scuba Diving Hall of Fame

2005

Invited to become one of the founder members of the prestigious International League of Conservation Photographers

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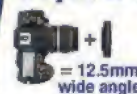
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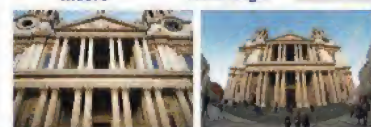
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AP Testbench

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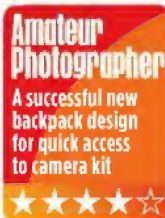
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KATA'S Revolver-8 PL backpack features a bold new design for quick access to camera kit. The bag centres around a 'wheel' in its main compartment that contains six sections for lenses/flashguns up to 125mm long. Alternatively, the divider for the middle section can be removed to fit a larger lens, such as a 70-200mm f/2.8. Kit is secured in the wheel inside a wide elasticated band, and spinning the wheel brings any of the sections to the access point on the side of the bag. The wheel operates smoothly even when fully loaded, although quick access to this compartment can be hindered by the zips that can stick, rather than glide, around the corners of the side pocket.

The top section is large enough to store a professional DSLR with 24-70mm f/2.8 lens attached, with a 15in laptop in the rear and small accessories in two side pockets. The Revolver-8 PL measures 49x33x25cm and weighs 1.62kg (3.6lb).

Tim Coleman



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Sony CP-ELS battery charger

£19.99

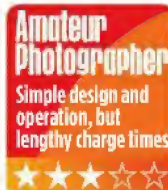
www.sony.co.uk

THE SONY CP-ELS is a portable power supply, similar in length to a pen and lightweight at 87g. It has a capacity of 2,000mAh to provide a single full charge for any device that can be charged via a USB, including smartphones and numerous compact cameras, and can even be used to power a universal charger, such as the Ansmann DigiCharger Vario Pro.

At one end is a USB port and at the other is a micro USB, to give out and to receive power respectively. A short USB-to-micro-USB cable is supplied that plugs the charger into a USB port for charging, which is indicated by a flashing orange light and takes up to six hours from empty. Once charged, it takes around two hours to power a phone or camera.

While it is probably more advisable to have a fully charged spare camera battery at the ready rather than waiting for the camera battery to be recharged using the CP-ELS, the charger is useful for those likely to be away from a power source for a few days, especially for phones.

Tim Coleman



UPCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Samsung NX1000

Samsung's new entry-level compact system camera packs a 20.3-million-pixel, APS-C-sized sensor, 8fps shooting and Wi-Fi connectivity.

AP 8 September

AF-S Nikkor 24-85mm f/3.5-4.5G ED VR

This sub-£500 lens is FX and DX-format compatible, and features Nikon's VR II vibration reduction and ED (Extra-low Dispersion) glass.

AP 8 September

Panasonic Lumix DMC-LX7

We test Panasonic's top-of-the-range LX7 with a 24-90mm f/1.4 lens and 10.1-million-pixel CMOS sensor.

AP 15 September

Sigma 180mm f/2.8 EX DG OS HSM

With a 1:1 magnification at 47cm, this latest macro lens from Sigma is designed for sensitive subjects, such as insects.

AP 15 September

Making prints

We find the best photobooks, prints and canvases on the market in our *Making the Most of your Pictures* special issue.

AP 22 September

AskAP

Let the AP team answer your photographic queries

SCANNING OLD TRANNIES

Q In the 1950s, when it was difficult to buy cameras in the UK, my brother (then in the RAF in Malaya) bought me a 2¼-in-square Zeiss camera. A decade later, I was working in Nigeria and used this camera to take countless colour transparencies, some of which I recently came across while sorting out the house. I would like to get them printed, but was planning on scanning them as well. Can you recommend a suitable scanner? **G Taylor**

A Had you asked me this question 18 months ago I would have recommended Nikon's Coolscan 9000 ED, a dedicated medium-format film scanner that delivers excellent results. However, as professional photographers (who are the main market for medium-format film and scanners) made the move from medium-format film to digital capture, Nikon's scanners became no longer relevant in the company's line-up, and the 9000 ED was discontinued at the end of 2010/start of 2011.

While dedicated high-end film scanners are now largely a footnote in photographic history, though, the same

is not (quite) true of flatbed scanners, many of which will enable you to scan both film and prints. Canon and Epson are the main players in this arena, and I'd be looking at the Epson Perfection V600 Photo (pictured below) or Canon CanoScan 9000F. Both these scanners will be more than capable of digitising your old transparencies prior to printing, with a high optical resolution and good colour fidelity. Be warned, though, as scanners with medium-format film holders tend to command a notably higher price than those that only scan 35mm film, so budget for around £200, depending on the model you choose.

Chris Gatcum



IN NEED OF FILM

Q My wife likes to use 24-exposure films in her perfectly good 35mm camera, but these are no longer stocked in our local camera shops. Do you know if these films are still available, and if so, where can they be obtained? **RE Fisher**

A Although 24-exposure rolls of 35mm film are seen less often on the dealers' shelves (as indeed is 35mm film in general), they are still available, albeit in a limited range and from

a reduced number of suppliers. Indeed, the internet, rather than the high street, is perhaps going to be of most help to you, although even then you will find your options are limited. Fujicolor Superia 200 is the only film listed as being available in 24-exposure rolls on 7dayshop's website (www.7dayshop.com), while Jessops (www.jessops.com) lists both Fujicolor Superia 200 and 400 in 24-exposure rolls. If you want more choice from a wider range of outlets, you will have to opt for 36-exposure rolls of film instead.

Chris Gatcum

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@apanswers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**



LEFT-HANDED SOLUTIONS

Q I have a friend who is unable to use her right hand. Could you tell me if there are any cameras that have a shutter release that is left-handed friendly? **Richard Harvey**

A The quick answer to your question is no, not in the traditional sense, but there are some modern alternatives. My first recommendation would be a camera that uses a touchscreen and offers a touch-shutter function. This feature is becoming increasingly available in cameras, including Canon's EOS 650D DSLR. Many brands offer touchscreens, though, and I have been particularly impressed with the Panasonic's interchangeable-lens Lumix G-series compact system cameras. The company also offers touch functionality in some of its compact cameras, such as the Lumix DMC-TZ30.

Another option for left-handed users is to turn the camera upside down so the shutter is next to the left thumb. Most in-camera editing, and even the most basic image-editing software, allows the image to be rotated 180°. Alternatively, for a camera with a cable-release connection, there are several inexpensive camera grip handles – try Polaroid, for example. With the grip in place and the cable release attached to the camera, fix the shutter release end to the grip within reach of your left hand.

Tim Coleman

FROM THE AP FORUM

Correcting exposure

Coz asks When I take a photograph of someone in front of a bright background, such as a window or a lake, the background is overexposed when I focus on the subject using auto mode. However, if I focus on the background, the exposure is fine, but obviously the subject isn't as sharp. This doesn't happen when I have the camera set

AP GLOSSARY

EXPOSURE COMPENSATION

When in any mode other than manual, your camera will determine exposure. You can change the metering pattern and, depending on the mode you're in, you may be able to set the aperture, shutter speed or ISO, but ultimately it's the camera that decides how much light will reach your sensor, and for how long.

However, sometimes the camera won't produce the result you want – the classic example is a person standing against a bright background (see *From the Forum*, below), where the bright backlight

fools the meter into underexposing the subject. In this instance, your camera's exposure compensation can be used.

Put simply, this will allow you to brighten the exposure determined by the camera (by setting positive/+ values) or darken the exposure (by setting negative/- values). The range of compensation (and the size of the steps) varies from camera to camera, but ± 3 stops is common and you can usually choose between making adjustments in $\frac{1}{3}$ -stop or $\frac{1}{2}$ -stop increments.

AUTO EXPOSURE BRACKETING

Automatic exposure bracketing (or AEB) is largely an extension of exposure compensation. You set the number of shots you would like to bracket (typically three) and the exposure difference you would like between them, and your camera will then automatically adjust the exposure across your sequence of shots.

For example, if you set the camera to

bracket across three frames in $\frac{1}{2}$ -stop increments, it would take one shot at the 'correct' exposure, a second that is underexposed by $\frac{1}{2}$ stop and a third that is overexposed by $\frac{1}{2}$ stop (although not necessarily in that order). In this way, you would have three images that are exposed slightly differently, allowing you to choose which you prefer.

UNIDENTIFIABLE IMAGES

Q I own a Canon EOS 400D and recently went on a cruise trip. I took 279 photos. When replaying them in-camera, 16 would not display, showing instead the message 'Unidentifiable image'. When I put the memory card into my computer, this didn't appear. Is there a fault with the camera or card? **Michael Turbin**

A I don't think the fault is with the camera, but the memory card may be on its way out. In my experience,

computers are much less fussy about file integrity than cameras are. If a small amount of corruption on a file makes it appear as though it wasn't shot on an EOS 400D, then the camera may decide not to show it.

It is fortunate that your computer can read the files. I'd replace the old memory card without delay and dispose of it. The price of these cards is so cheap at the moment that it makes no sense to take any risks. I'd buy two medium-sized cards instead of one big one, so all your images are not committed to just the one memory card. **Ian Farrell**

to manual, but I can't do that on my compact in the same way as I can on my DSLR. Also, I use my DSLR in auto mode outdoors now, as I always end up choosing the wrong aperture/shutter speed. What causes the different exposures and how can I overcome this?

Bob Maddison replies With most compact cameras, you should be able to apply exposure compensation – I certainly can on my now outdated Canon Digital IXUS 750 – and you can probably select different metering modes, too.

EL Sid replies With a lot of compact cameras the evaluative metering is linked to the active focus point – the one that is focused on the subject – especially when the camera is in auto or one of the scene modes. This means the

exposure is biased towards correct rendition of the (focused) subject, which can cause bright backgrounds to overexpose somewhat.

To overcome it, you can:

- 1 Apply exposure compensation where possible.
- 2 If the camera offers centrewighted metering in the mode you're using, switch to that. The result won't be perfect, but the background will be less inclined to overexpose as much.
- 3 Use fill-in flash. The camera will calculate the correct flash exposure for the subject and, where possible, set the correct exposure for the background (unless background exposure requires a faster shutter speed than the flash sync speed, in which case you're stuffed). This may not be possible in all modes, but aperture priority and program usually work like this, as may some of the scene modes.

In next week's AP

On sale Tuesday 4 September



OLD DSLR CHALLENGE

We try out four old DSLR models that were great in their day to see if they are still worth using now

NIKKOR 24-85mm f/3.5-4.5

We test Nikon's sub-£500 AF-S G ED VR lens that is FX and DX-format compatible



BRIGHT NEW TALENT

Four new members of the VII photo agency talk about their photographic ambitions



SAMSUNG NX1000

We test Samsung's new 20.3-million-pixel entry-level compact system camera

AP round-up...

Raw conversion software

Raw conversion software is not all the same, as each has strengths and weaknesses that affect your images in very different ways. **Richard Sibley** compares seven third-party raw converters to see which resolves the most detail

AS PHOTOGRAPHERS, we are concerned first and foremost with sensor resolution and lens quality. This is how it should be, but we should also pay at least as much attention to raw conversion software.

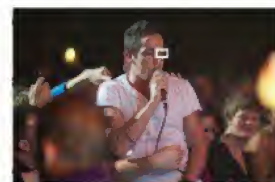
The principal function of raw conversion is transforming unprocessed RGB luminance information into a full-colour image. This process is known as demosaicing (or de-Bayering, named after the Bayer-pattern sensors used by most digital cameras). The way in which the software works with raw data can affect everything, from the colour to sharpness and image noise.

While the basic principles behind raw

conversion may be consistent, different software programs approach the task in different ways, with some packages being more 'advanced' than others.

After demosaicing, the software can continue to work on the image by setting default colour, sharpening and noise-reduction settings, as well as removing moiré patterning and applying automated lens corrections.

The default settings of any program provide the starting point from which a photographer will make his or her own corrections and adjustments, so it is important that the defaults give as good a start as possible.

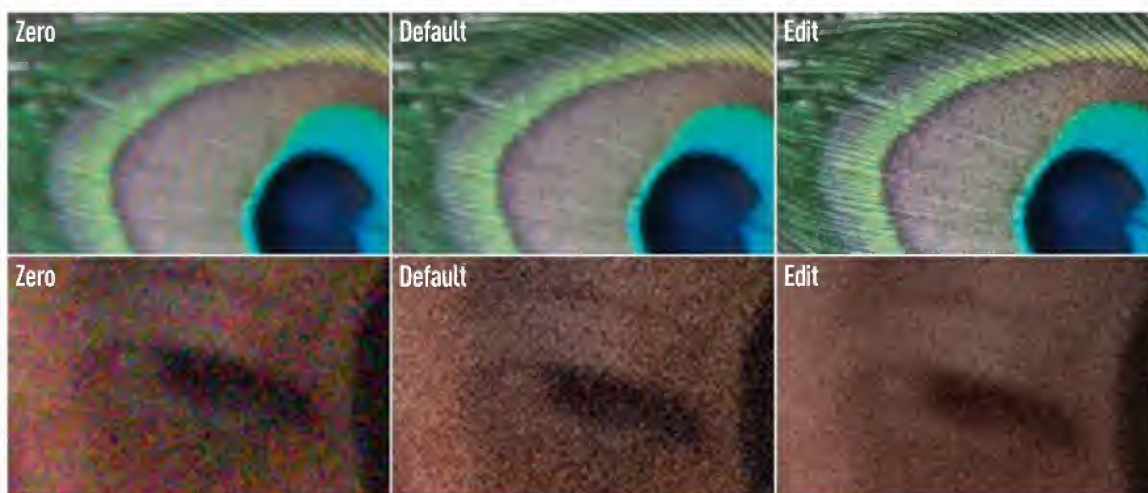


TESTING THE SOFTWARE

We have put the same images through each of the seven raw converters on test to see how the default conversion settings have presented the image. The image has then been adjusted to maximise detail and sharpness, while keeping noise to an acceptable level.

As the settings are different in each program, it is virtually impossible to get exact matches for each image from all seven pieces of software. Instead, we will concentrate on the detail and noise in the image, the amount of control that the software offers and, importantly, how straightforward it is to use.

Above: The image of the peacock used in this test has many complex lines. It was taken on a Nikon D300 at ISO 400. The noisy low-light performance shot was taken using a Canon EOS 60D set to ISO 5000



Camera Raw/Lightroom's default settings are OK, but there is much more detail that can be recovered

ADOBE CAMERA RAW 7.1/LIGHTROOM 4.1 £103 (FOR LIGHTROOM)

www.adobe.co.uk

ADOBE Photoshop Lightroom uses the Camera Raw image-processing engine, so for the purposes of the image-quality test they have been placed together.

Before any settings are applied, the original Camera Raw image has the merest hint of moiré patterning in some of the peacock feathers, which is hardly surprising given

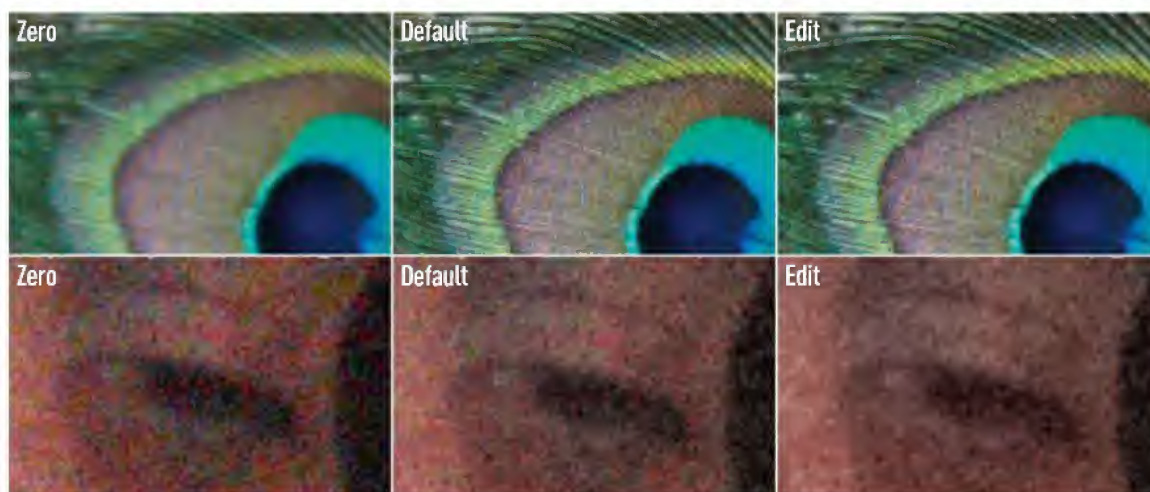
the complexity of the picture.

The default sharpening settings are very good, and the moiré patterning is barely noticeable. The level of pre-applied sharpness provides a good starting point for photographers wishing to sharpen their images further. The sharpening settings are clearly labelled and easy to apply to achieve a good result. The edited

image has lots of fine detail, albeit with a couple of small artefacts. However, these are only visible when looking at the image at pixel level.

It is a similar story with noise reduction. The default settings in Camera Raw do an excellent job of removing most of the colour noise. A lot of luminance noise is left, but this helps maintain detail in the image.

Once again, editing the image is fairly straightforward. You can be very generous with the amount of colour noise reduction applied, although it does have an impact on contrast and saturation. I removed a little more luminance noise than the default setting to take the edge off the grain, while still maintaining image detail.



Capture One's default sharpening settings are about the best on test

PHASE ONE CAPTURE ONE EXPRESS/PRO AROUND £54/£180

www.phaseone.com

PHASE One Capture One has long been a favourite of professional studio photographers due to its tethered-shooting and batch-processing capabilities.

In the sharpening test, the standard image with no correction applied looks very similar to the same image opened in the other software on test. In fact, the image looks very similar

to the Camera Raw image in which sharpening has been applied.

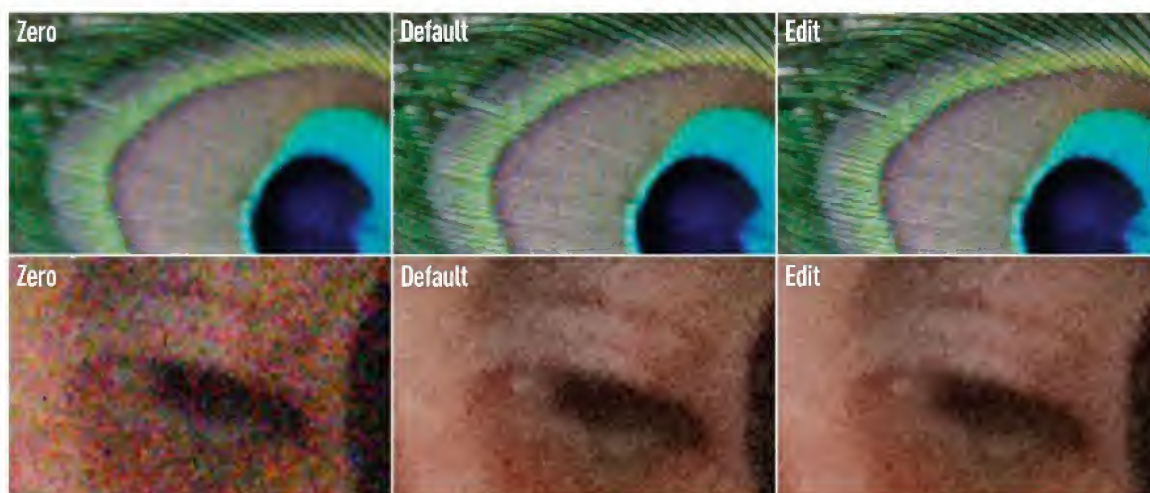
The default sharpening settings in Capture One are the best of the bunch in this test, revealing a lot of detail, and when it came to editing the image further there was very little that I needed to do. I managed to tweak it just a little more before the image started to look oversharpened, but this

did introduce, or at least make more obvious, a couple of small artefacts.

I suggest that users of Capture One need apply very little, if any further sharpening to their images.

The default noise reduction is less impressive. Quite a lot of colour noise still remains in the image, although luminance noise seems to have been reduced to a more acceptable

level. There is plenty of scope for further reduction in colour noise, and I managed to remove almost all of it in my edited image. Again, I tweaked the luminance noise to take it down a notch to a more acceptable level. Like the other software on test, applying noise reduction does mean that a slight tweak in contrast may be required to add some detail back.



Optics Pro provides a good level of sharpening and noise reduction

DXO OPTICS PRO 7 STANDARD/PRO £135/£269

www.dxo.com

DXO'S Optics Pro software is very highly regarded. Based around camera and lens modules, which must be downloaded for free prior to use, the software can make automatic lens corrections, sharpening and noise reduction adjustments by using the raw file's metadata to discover the camera and lens used to take a shot. As a result, a lot of the hard work

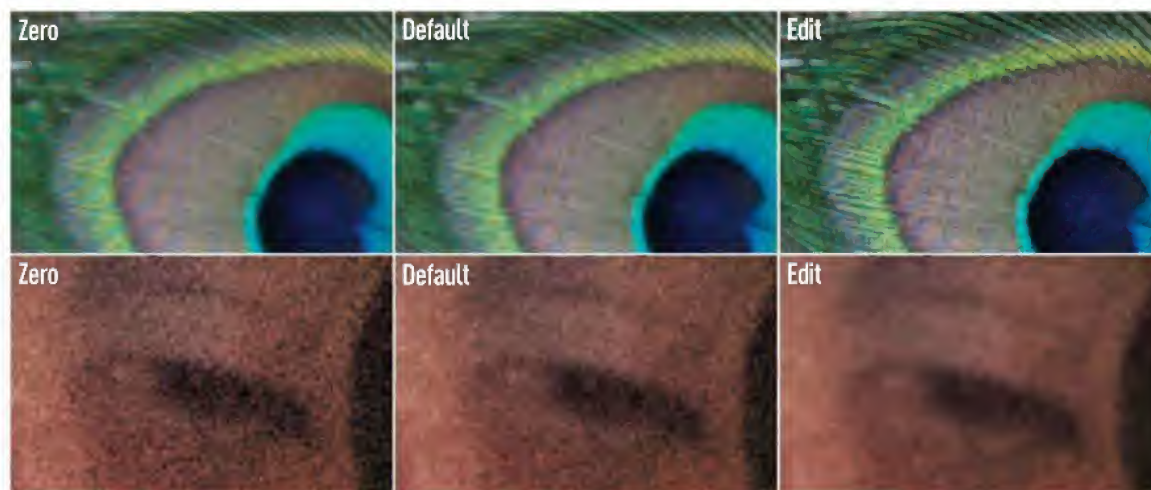
should be done automatically.

The default level of sharpening in DxO Optics Pro is good, presenting the user with a nice amount of detail, particularly in fine areas, but with the potential to bring out more. Editing the image further was straightforward, with Optics Pro's range of tools and sliders clearly labelled and simple to use, although I feel a couple of

the more advanced settings need to be displayed as they aren't visible by default. The result is a nicely sharpened image with many of the tiny fine lines in the feathers clearly visible.

Like Camera Raw, the default noise reduction in DxO Optics Pro is very good, and will be perfectly acceptable for most photographers. Colour noise is largely removed, and luminance

noise has clearly been softened, which has left a few areas devoid of detail. Adjusting the image from the default starting point allowed me to tweak the level of noise further, adding a little of the luminance noise back in to recover some of the detail, and further reducing the colour noise. In fact, there are virtually no coloured speckles in the edited image.



Aperture has good default settings and it is fairly straightforward to use

APPLE APERTURE 3 £54.99

www.apple.com/uk/aperture

DESIGNED solely for use on Apple Mac computers, Apple Aperture is popular among professionals and enthusiasts alike.

With no sharpening applied, the image of the peacock looks much like it does in other software, although moiré patterning is clearly visible on some of the feathers. Thankfully, the patterning isn't too

strong, and the default sharpening settings don't exaggerate the effect further.

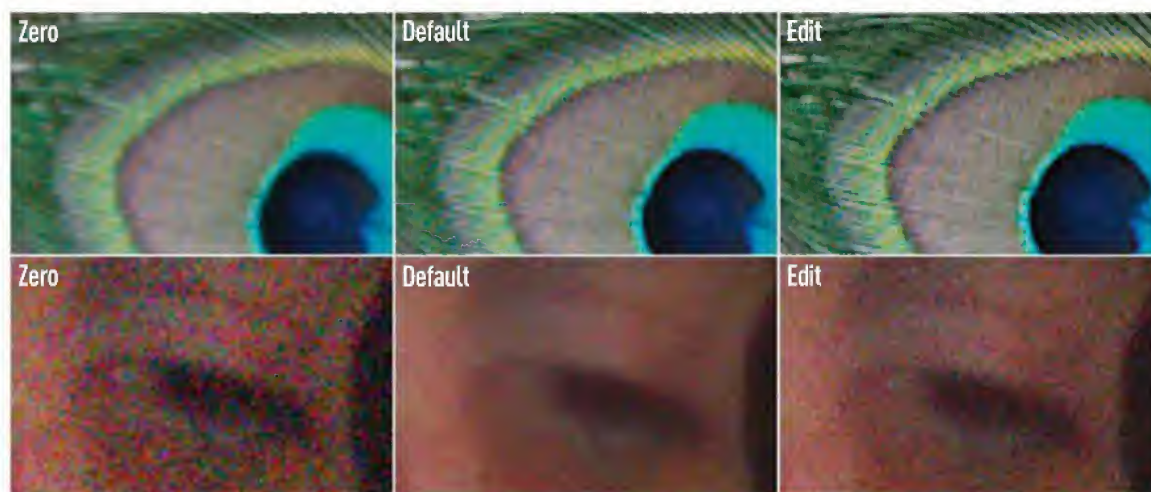
Generally, the default sharpening is OK. It is perhaps a little softer than in some of the other software packages on test here, but it is clear that further sharpening can be applied to make some of the feathers' more discreet details stand out.

I found that the image sharpened in Aperture very nicely, revealing many fine feathers and lines without creating many small artefacts.

Noise reduction in this program is clearly operating behind the scenes. On opening, the noisy image looks excellent, with much of the colour noise already removed

and the luminance creating a nice film-like effect.

Going to the noise-reduction palette and returning it to the default settings also produces an excellent result, slightly improving the image further. It only needed a tweak in my edited version to take a little more of the sharpness off the luminance noise to produce a pleasing image.



It can be difficult to get as much detail as you want using Aftershot Pro

COREL AFTERSHOT PRO £80

www.corel.com

FORMERLY known as Bibble, this program was bought by Corel and rebranded as AfterShot Pro, and it now forms the basis of Corel's raw conversion software.

With all the sharpening sliders set to zero, there is some obvious moiré patterning in some of the feathers. Sadly, the default sharpening settings further accentuate this and moiré

patterning becomes even more apparent. When it came to editing the image, it was a case of trying to bring out as much detail as possible, which AfterShot Pro managed very well, and fighting the compromise that sharpening had on the moiré patterning too.

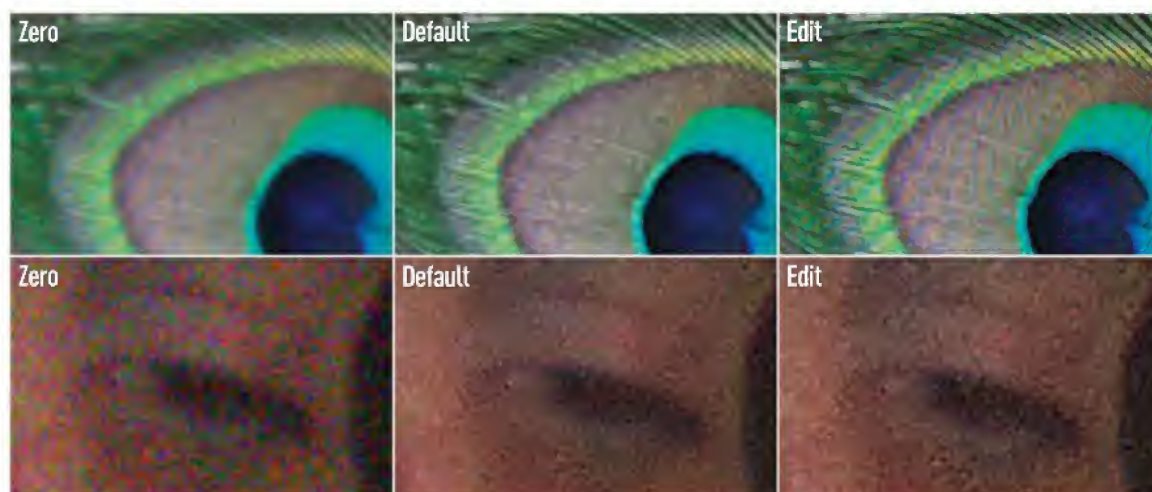
Although this patterning is only really visible if you are pixel peeping,

it is something to be aware of, particularly for those photographers taking pictures that contain fine lines and patterned textures.

With no noise reduction applied, it is clear that AfterShot Pro has its work cut out reducing the bright luminous speckles of coloured noise. The default reduction settings that are applied aren't great. Luminance

noise is too smooth, resulting in the loss of most texture and detail. Colour noise isn't really removed, either, so the result is an image with large tinted patches of purple and green.

Trying to edit the noise further did improve the picture. I added some of the luminance noise back in to improve the level of detail, but it was difficult to reduce the colour noise.



Although Silkypix can produce good results, it can be a little awkward and slow to use

SILKYPIX AROUND £260

www.isl.co.jp/SILKYPIX/english

PERHAPS most familiar for being the raw conversion software that comes bundled with Panasonic and Pentax cameras, Silkypix still competes with the more well-known software in this test. It is perhaps

In the soft, unsharpened image, there is a slight hint of moiré patterning, but it is barely visible when the default settings are applied.

Generally, the default sharpening is to a good level. Like the other software here, it offers plenty of scope for further sharpening.

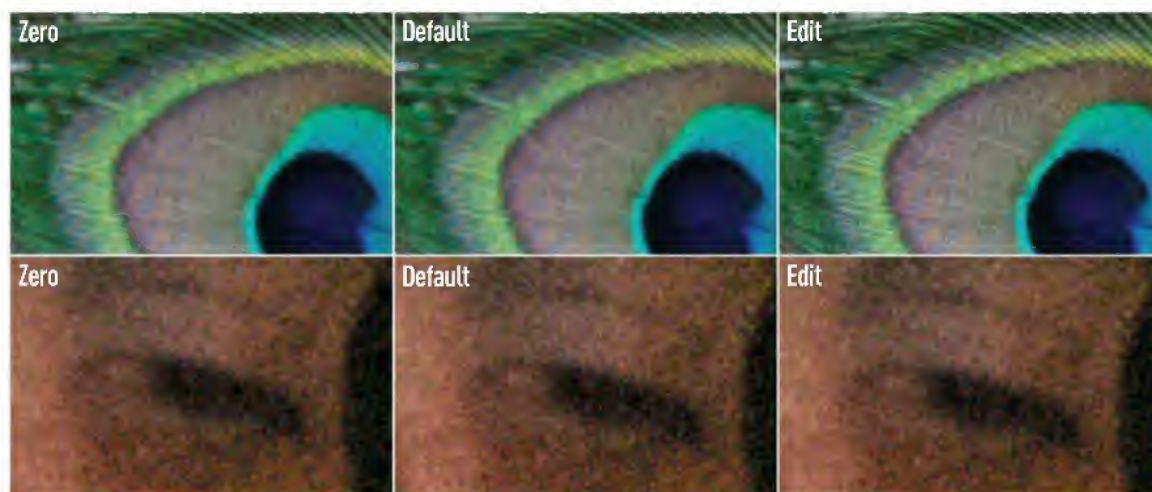
With the default sharpening acting as a good starting point, I was able to sharpen the image to add more impact to even more fine details. The end result is fairly natural, although the slider in Silkypix isn't the most

intuitive to use. It can take some experimentation to really see what each slider is doing, and even the documentation doesn't make it too clear. That said, with some patience the final result is good.

The default noise reduction in Silkypix has tried too hard to reduce luminance noise in some areas. The result is a mix of patches with and

without luminance noise, with noise kept in detailed areas but reduced in smooth areas. While this method of noise reduction is adequate, on close inspection it can look odd.

I added some of the luminance noise back in to help retain detail and provide a texture that was at least largely even across the whole image.



Straightforward to use and with a good layout, ACDsee also produces good images, although with a few artefacts visible

ACDSEE PRO 2 (MAC) AROUND £83 ACDSEE PRO 5 (PC) AROUND £45

www.acdsee.com

LIKE Apple Aperture (page 46), ACDSee has a non-customisable amount of noise reduction and sharpening already applied to the image on conversion with settings set at zero.

In its default sharpening mode there is just a hint of moiré patterning, but overall there is a fair amount of detail resolved, and in this respect

ACDSee seems on a par with most of the other raw converters. When it came to sharpening the image, I was aware that artefacts were beginning to appear and it wasn't especially easy to make the fine lines of the feathers much clearer. Overall, the sharpening is good, although it could be better.

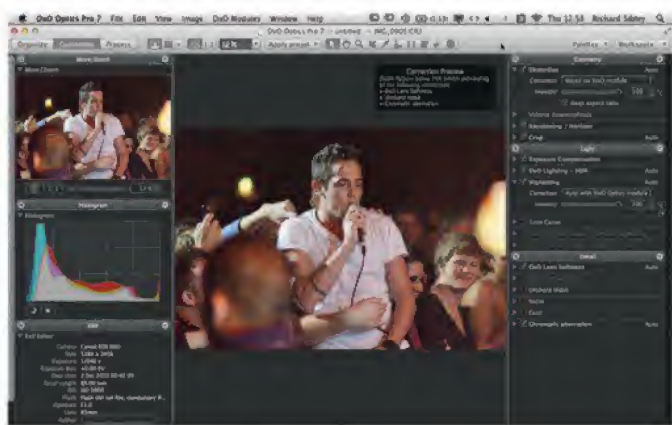
One thing in favour of ACDSee Pro is how straightforward it is to use.

In fact, it is one of the easiest raw converters to use in this test.

The default noise reduction is very good. There is just a hint of bruised colour patches, but by and large most of the colour noise is removed. Much of the luminance noise remains visible, which means there is still some image detail. In fact, when I edited the image further, I found there was little

else I could do to improve upon the amount of noise while still preserving detail. Of course, the luminance noise can be removed further, but this results in the inevitable soft, smudged look of surfaces, removing texture as well as noise.

Given its price and simplicity, ACDSee is a raw converter worth some consideration.



SOFTWARE CHOICE

EVERY camera that shoots raw will come with its own raw conversion software. Many photographers are happy with this and there are obvious benefits to using software developed by the manufacturer of your camera. Colours often more closely match in-camera JPEGs, while extended options, such as dynamic range optimisation and other image effects, can be found in the software. However, if a person owns more than one digital camera from different manufacturers, switching between different raw converters can become a pain. This is where third-party software comes in.

EASE OF USE

While image quality should, of course, be the overriding concern when assessing raw conversion software, the program should also be understandable and easy to use. If software has awkward layouts and settings, it becomes more difficult and frustrating to achieve the desired result. If using the software is not enjoyable, it will take you longer to edit images, which is time better spent taking photographs.

How straightforward these programs are to use is hugely subjective. Those who use Lightroom will no doubt find switching to another raw converter difficult, and vice versa. Conversely, if a raw converter is too simple, it will be difficult to maximise the full potential of your images.

Although most of the software in this test is straightforward, some of them do have a few quirks. For instance, Apple Aperture has basic sliders for sharpening and noise reduction as part of the main image settings palette. However, there are further options that aren't shown or enabled by default, but using these allows for a far greater level of control compared to using a single slider.

AfterShot Pro also has three different noise reduction options: Noise Ninja Standard, Noise Ninja Registered and Raw Noise, which includes the oddly named Raw Impulse Noise Removal button. Noise Ninja is actually third-party software that can be used from within the standard AfterShot

Pro dialogue. If you have a registered copy of Noise Ninja, the extensive and excellent settings can be used, including dedicated noise profiles, depending on your camera and the image sensitivity.

Some software will also help to catalogue and organise images. Lightroom, Aperture and Capture One really stand out in this respect. Meanwhile, other software performs image adjustments based on the particular camera, lens and exposure settings used. This means all basic adjustments can be automatically performed, leaving you to get on with the fine-tuning of your images.

DxO Optics has long been the industry standard for automatic image correction based on the camera and lens used, but others have started to follow suit in the past few years. Capture One and AfterShot Pro both offer automatic lens corrections, while Adobe has added this facility to Camera Raw and Lightroom, even giving photographers the ability to create their own profiles for their own camera and lenses.

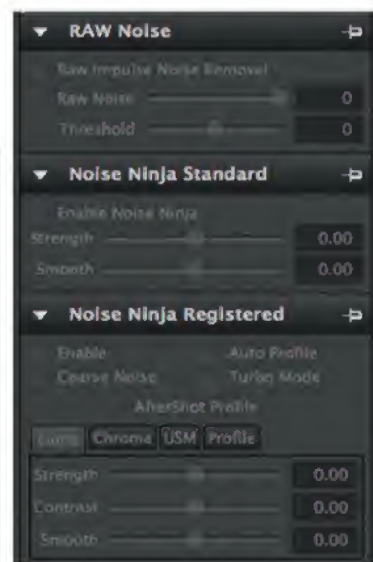
VALUE FOR MONEY

Price should, of course, be a consideration, but given how long you could potentially

Top left: DxO Optics Pro has a huge range of automatic corrections based on the specific model of camera and lens used

Top right: Adobe Photoshop Lightroom is excellent for image management

Right: Corel AfterShot Pro (formerly Bibble) has three different noise-reduction options



spend editing images, this is one area where it really pays to get software that will suit your needs. Otherwise, you might save a few pounds only to end up spending far more time than necessary staring at a screen.

With all the software in this test available as free 30- or 60-day trials, why not download a few packages that have the features you want and decide which one you prefer? **AP**

Verdict

BASED solely on the tests of sharpness and noise reduction, it is difficult to decide which of these raw converters is best. Looking at the sharpened images, the main contenders are Phase One Capture One, Adobe Camera Raw/Lightroom and DxO Optics Pro 7 – and it is a tough call as to which comes out top. These three programs are also the most capable of dealing with noise reduction, with ACDSee Pro 2 not far behind.

I think that Capture One's sharpening is the best on test, while Camera Raw/Lightroom and DxO

Optics Pro 7 are about the best for noise reduction. However, DxO Optics Pro 7 offers an extensive range of excellent automatic lens corrections, although it lacks the more extensive image management options of Capture One or Lightroom.

Overall, I think Adobe Photoshop Lightroom, powered by the Camera Raw processor, is about the best combination for producing excellent images and having available all the automated lens corrections and image management and output options. Importantly, it does this quickly and efficiently. However, what this test demonstrates is that when it comes to image quality alone, there are other good raw converters, such as Capture One Express and ACDSee Pro 5, that produce good results, but at a significantly cheaper price.

HUGE RANGE, LOW PRICES, KNOWLEDGEABLE STAFF

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BODY ONLY
£449

SONY

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SLT-A57
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SONY

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OSS Lens
£245

SONY

E55-210mm
OSS Lens
£239

SONY

24mm F1.8
ZA Carl Zeiss
£849

SONY

SLT-A77
BODY ONLY
£899

SONY

SLT-A77
18-135MM KIT
£1249

SONY

SLT-A77
16-50MM F2.8 KIT
£1399

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NEX-7
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Transform your photography

IN A DAY!

Join AP and WDC experts **Damien Demolder**, **Nigel Atherton** and Photoshop guru **Martin Evening** for a full day of photographic instruction and fast-track photographic inspiration at the fantastic Blue Fin Building on the South Bank, London SE1. Learn insider secrets from our award-winning editorial teams and photo experts to motivate and inspire you to take better pictures. Gain invaluable knowledge from other delegates' achievements and challenges during our popular photo-critiquing sessions throughout the day, with demonstrations to show key techniques. Plus, Martin Evening shows you how to use Photoshop and Lightroom to enhance your images

**ONE-DAY
SEMINAR
FRIDAY 16
NOVEMBER
2012**

Itinerary

- 09.30** **Welcome registration** Tea/coffee
- 10.00** **Brain vs camera** Be better than your metering system
- 11.00** **Brain vs camera Q&A**
Presented by Damien Demolder
- 11.15** **Creative composition** Presented by Nigel Atherton
- 11.30** **Tips for shooting DSLR video**
Presented by Nigel Atherton
- 11.45** **Tea & coffee break**
- 12.00** **Lighting – Natural light**
Presented by Damien Demolder
- 12.35** **Lighting – Studio light**
Presented by Andrew Sydenham
- 13.00** **Lighting demo Q&A**
- 13.15** **Lunch**
- 14.15** **Every image needs Photoshop**
How you can use Lightroom and Photoshop to carry out essential edits
- 15.15** **Every image needs Photoshop Q&A**
Presented by Martin Evening
- 15.30** **Make cash from your photos**
Presented by Matt Golowczynski and Michael Topham
- 16.00** **Final Q&As to the panel and audience photo critique session**
- 16.30** **Chat with the experts over a glass of wine**
- 17.30** **Ends**

Highlights include: Exposure, Street photography skills, Learning to use Levels properly, Editing raw, Metering, Photoshop skills, Composition, Lightroom skills, Framing, Marketing your images, DSLR video techniques, Critique session advice

To be held on Friday 16 November 2012 in the Blue Fin Building, 110 Southwark Street, London SE1 0SU

How to book your place

EMAIL us at spiadmin@ipcmedia.com with the words **'16 NOVEMBER SEMINAR'** in the subject line. Please include your name, address and telephone number. **POST** a cheque for the deposit of £20 (balance payable by 19 October 2012), made payable to 'IPC Media Ltd', to Estelle Hicks-Bennett, SPI Seminar, Room 08-E4-05, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Please include your name, address, email and telephone number.

Call 0203 148 4326/21 to pay by card

Price £120 per person (£99 earlybird booking fee for all bookings taken by 19 October)

Price includes: All talks/Q&As, course notes, welcome tea & coffee, lunch, glass of wine, goody bag

Places are confirmed with a non-refundable deposit of £20 per person. Full balance payment must be received by 19 October 2012.

Failure to pay in full will result in tickets being resold. Places are not confirmed until receipt of payment. Tickets are non-refundable but they are transferable.

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Depth of field

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**FotoVideo
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 **United
Kingdom**

**Amateur
Photographer**

Editor: Damien Demolder
www.amateur-photographer.co.uk

Editor's comment



The English poet John Donne told us that 'No man is an island', and while in this proudly isolated country we like to believe that our judgement and sense is above that of those who reside beyond our shores, it pays sometimes to hear what foreigners have to say. When you listen closely, you'll find they are people just like us, who have the same

thoughts, the same priorities and the same requirements – but when they express themselves the words sound different. There is no doubt that the UK is distinct from the rest of Europe, but it is just a way of thinking, a perception of style and a way of believing we live.

When I meet the editors of the best photography magazines in Europe, I am always struck by how alike their readers are to mine, and how their demands of camera equipment are just like ours. They test just as hard as we do, criticise the faults as we find them and doubt the word of the marketing men sometimes even more fiercely than we do. And whether those editors are from Poland, France, Greece, Germany or any of the other 18 nations represented in the EISA Photo Panel, they think as we think, look as deeply as we look and conclude just as we conclude. Although every year there are so many products that could be nominated, it is the best that always come to the top. When they do, EISA recognises them. And that is exactly as we'd do it, too.

Damien Demolder Editor



Other 2012-2013 EISA awards

Audio

EUROPEAN LOUDSPEAKER: KEF LS50
EUROPEAN TURNTABLE: Pro-Ject Debut Carbon
EUROPEAN HIGH-END AUDIO: Dali Epicon 8
EUROPEAN STREAMING PRODUCT: Pioneer N-50
EUROPEAN HI-FI HEADPHONE: Sennheiser HD 700
EUROPEAN D/A CONVERTER: Audiolab M-DAC
EUROPEAN TWO-CHANNEL SYSTEM: Cambridge Audio Azur 851C + 851A
EUROPEAN WIRELESS HI-FI: Dynaudio Xeo

Home theatre

EUROPEAN HT RECEIVER: Pioneer VSX-922
EUROPEAN HT SOUNDBAR: Harman Kardon SB30
EUROPEAN HT SYSTEM: Samsung HT-E6750W
EUROPEAN HT LOUDSPEAKER: Canton Vento 800.2 System
EUROPEAN HT HIGH-END: Sony VPL-VW1000ES
EUROPEAN HT SUBWOOFER: Bowers & Wilkins PV1D

Audio/HT/Video

EUROPEAN BLU-RAY PLAYER: Panasonic DMP-BDT500
EUROPEAN PROJECTOR: Epson EH-TW9000W
EUROPEAN HT SOLUTION: Loewe Connect ID 46 + Home Cinema Set 5.1

In-car electronics

EUROPEAN IN-CAR HEAD UNIT: Kenwood DNX4210DAB
EUROPEAN IN-CAR NAVI-MEDIA SYSTEM: Pioneer AVIC-F40BT
EUROPEAN IN-CAR AMPLIFIER: Alpine PDX-V9
EUROPEAN IN-CAR SPEAKER SYSTEM: GLADEN AEROSPACE 165.2 active
EUROPEAN IN-CAR SUBWOOFER: Audison Voce AV10
EUROPEAN IN-CAR PROCESSOR: Helix C-DSP
EUROPEAN IN-CAR INTEGRATION: MOSCONI GLADEN DSP6108
EUROPEAN IN-CAR HIGH-END: Ground Zero GZPW Reference 18 + GZPT Reference 28

In-car/mobile devices

EUROPEAN SMART CONNECTIVITY: IVCKW-NSX1

Video

EUROPEAN LCD TV: Philips 46PFL9707
EUROPEAN PLASMA TV: Panasonic VIERA TX-PS0VT50
EUROPEAN 3D TV: Sony BRAVIA KDL-SS40B50
EUROPEAN SMART TV: LG 55LM960V
EUROPEAN FUTURE PROOF TV: Samsung UE46ES8000
EUROPEAN 3D ACHIEVEMENT: Toshiba 55ZL2
EUROPEAN DISPLAY ACHIEVEMENT: LG 55EM970V/975V
EUROPEAN CAMCORDER: Canon LEGRIA HF M52

Mobile devices

EUROPEAN MOBILE PHONE: Samsung Galaxy S III
EUROPEAN SOCIAL MEDIA PHONE: HTC One S
EUROPEAN MOBILE PHOTO ACHIEVEMENT: Nokia PureView Pro Imaging Technology
EUROPEAN WIRELESS SPEAKERS: Philips Fidelio A9 (AW9000)
EUROPEAN MOBILE HEADPHONE: Focal Spirit One

Green

EUROPEAN GREEN TV: Philips 55PFL6007
EUROPEAN GREEN SMART PHONE: Sony Xperia P

What is EISA?

THE EUROPEAN IMAGING AND SOUND ASSOCIATION IS A COLLECTION OF PHOTOGRAPHIC, AUDIO AND VIDEO MAGAZINES IN WHICH MEMBERS POOL THEIR SKILLS AND KNOWLEDGE TO AWARD THE BEST PRODUCTS IN A WIDE RANGE OF CATEGORIES EACH YEAR. THE AWARDS ARE INTENDED AS A GUIDE FOR SPECIALIST CONSUMERS. ONLY ONE MAGAZINE FROM EACH COUNTRY MAY BELONG TO ANY PANEL. AMATEUR PHOTOGRAPHER, A FOUNDING MEMBER OF THE ASSOCIATION, REPRESENTS THE UK FOR THE PHOTOGRAPHIC SECTION OF THE AWARDS. LEARN MORE ABOUT EISA AT WWW.EISA-AWARDS.EL



European
Camera
2012-2013

Nikon D800

This year's best camera is the Nikon D800. Its 36-million-pixel full-frame sensor offers exceptionally high-resolution capture and, according to EISA magazine tests, no compromises have been made to the extent of the camera's dynamic range or noise levels at high ISO settings. In a compact and reasonably priced, strong and sturdy body, it offers first-rate metering and a 51-point autofocus system developed from the professional D4. The camera has a clear and bright 100% viewfinder that is very precise and comfortable to use even for glasses wearers. The tiny flash can command additional Nikon flash units and delivers just the right amount of fill-in illumination even in complex lighting conditions. The D800 E-version delivers even higher resolution images without needing any post-processing sharpening: the image quality comes close to that of a medium-format camera, but with the benefits and versatility of a lightweight 35mm reflex camera.



**Best
Product**
2012-2013

SLR CAMERA

Sony α SLT-A57

European
SLR Camera
2012-2013

Sony α SLT-A57

The Sony α SLT-A57 is a 16-million-pixel translucent mirror camera with remarkably impressive specification, especially for a model in this price range. The benefits of translucent mirror technology are now beginning to have an impact on entry-level cameras, allowing high-speed AF in movie mode, 12-frames-per-second shooting rates as well as Sony's powerful combination of high-quality imaging sensor and processor. The Sony α SLT-A57 is an excellent tool for the new photography enthusiastic, and is built on a platform from which both the consumer and the manufacturer can develop even more. Features such as the new automatic portrait-framing mode make this a user-friendly camera for the beginner as much as for the more experienced user. Sony's picture quality continues to be very good, and the SLT-A57 can compete easily with more expensive cameras.



**Best
Product**
2012-2013

ADVANCED SLR CAMERA

Canon EOS 5D Mark III

European
Advanced
SLR Camera
2012-2013

Canon EOS 5D Mark III

The Canon EOS 5D Mark III is an extremely versatile still camera as well as being an easy-to-use, professional-quality DSLR movie camera. While the specification seems similar to its predecessor, the Canon EOS 5D Mark III is a substantial improvement in real-life photography as well as in performance. Its 22-million-pixel CMOS sensor yields great results under normal and low-light conditions, and the camera gets its advanced 61-point AF system from Canon's new professional models. Additionally, this new EOS 5D generation has significantly improved weather resistance and 6fps continuous shooting speeds.



**Best
Product**
2012-2013

PROFESSIONAL CAMERA

Nikon D4

European
Professional
Camera
2012-2013

Nikon D4

The best professional camera of the year is Nikon's full-frame 16-million-pixel D4, for its ability to deliver the highest image quality even in extremely difficult conditions. Tests performed by EISA magazines found the camera has an exceptional combination of high resolution, wide dynamic range, very low noise levels even at ISO 12,800, super-fast autofocus, short response time and high frame rates that can be maintained for very long sequences. The body is rugged and well protected against dust and moisture. The viewfinder delivers a sharp, comfortable and very precise view of what will be recorded. Almost perfect handling makes the D4 very easy and pleasant to use, and we especially like the new joystick control that's available whether the camera is in the horizontal or vertical position. The D4 also delivers very high video quality thanks to its uncompressed output.





European
Compact
System Camera
2012-2013

Olympus OM-D E-M5

The Olympus OM-D E-M5 is a successful remake of the exceptional OM cameras from times gone by. The camera features a compact, yet sturdy and weather-resistant body that is extremely comfortable to hold, especially when the battery grip is attached. The super-fast single-shot autofocus and the exceptional 1.4-million-dot electronic viewfinder will make you believe you're shooting with an SLR. There are more advantages, such as the flip-out OLED screen with touch functionality, advanced five-axis image stabilisation, the attractive effects filters and, of course, the excellent picture quality.



European
Advanced
Compact
System Camera
2012-2013

Samsung NX20

The Samsung NX20 has a compact and lightweight SLR-shaped body that houses a 20.3-million-pixel Samsung-built APS-C-format CMOS sensor with a maximum sensitivity of ISO 12,800. Other distinguishing features include a continuous shooting rate of 8 frames per second, and the customisable i-Function 2.0 that makes it possible to access up to nine of the camera's features via a button on the lens. A bright flip-out 3in AMOLED screen helps users to get creative with all sorts of shooting angles. The star feature is the built-in Wi-Fi that allows the photographer to email images or post them to social media sites directly from the camera. Wireless connection also makes it possible to control the camera remotely, while the camera's live-view feed is streamed to your smartphone's display.



European
Professional
Compact
System Camera
2012-2013

Fujifilm X-Pro1

It is a combination of exceptional lens quality, great build and a revolutionary new sensor design that makes the Fujifilm X-Pro1 such a successful camera. The X-Trans sensor, with its more film-like colour filter layout over the pixels, really makes the most of the resolution delivered by the camera's Fujinon optics to produce images with far more detail than most 16-million-pixel models can manage.

The hybrid viewfinder offers the photographer the best of both digital and traditional optical worlds, and the straightforward layout of controls on the body makes the X-Pro1 simple and pleasurable to use, even if the AF system is not the fastest on the market. Although it isn't the smallest compact system camera available, its size is more than compensated for by the quality of the images it produces and the enjoyment it brings to the user.





**Best
Product**
2012-2013

COMPACT CAMERA

Canon PowerShot G1 X

European
Compact
Camera
2012-2013

Canon PowerShot G1 X

The image quality produced by the Canon PowerShot G1 X is at a level that can compete with many DSLRs. This is quite amazing for a camera with such a compact body. Using a sensor size that is between the APS-C and micro four thirds formats helps this PowerShot to keep noise well under control even at ISO settings as high as 12,800. The powerful Digic 5 processor also plays a major role in reducing image noise and helps to process the camera's 14.3-million-pixel, 14-bit images at top speed. Serious amateurs and professionals alike will appreciate the camera's ability to save files in raw and JPEG formats. The 4x zoom, according to EISA magazine tests, offers good image quality for such a compact design, and the built-in stabiliser, that uses the same hybrid IS technology as some professional Canon lenses, is very efficient.



**Best
Product**
2012-2013

ADVANCED COMPACT CAMERA

Sony Cyber-shot DSC-RX100

European
Advanced
Compact
Camera
2012-2013

Sony Cyber-shot DSC-RX100

Sony's Cyber-shot RX100 is a high-quality and solidly built compact camera designed for advanced amateur photographers. Its unusually large 1in CMOS sensor and the bright 28-100mm f/1.8-4.9 Carl Zeiss lens provide very good image quality even in low light. In addition to JPEG format, the RX100 also offers users the chance to save images in raw format, allowing extra flexibility and quality for the serious photographer. The high-resolution, 1.2-million-dot, 3in LCD has proven to be excellent in tests performed by EISA magazines.



**Best
Product**
2012-2013

TRAVEL CAMERA

Sony Cyber-shot DSC-HX20V

European
Travel Camera
2012-2013



Sony Cyber-shot DSC-HX20V

What makes the Sony Cyber-shot DSC-HX20V interesting is that it is a small and portable compact camera that has a 25-500mm 20x optical zoom lens. Its 18.2-million-pixel sensor delivers large printable files, while the metering system consistently produces well-exposed images. The ISO range, the 10fps burst mode and the fine-tuning feature, that provides custom control of brightness and colour saturation, allow the user freedom under a wide range of lighting conditions and when shooting moving subjects. A variety of options through the 'artistic' menu, as well as the background defocus function and the full HD 50p video function, allow for freedom, creativity and imagination to take the lead of any project.



European
All-Weather
Camera
2012-2013

Olympus TOUGH TG-1

The Olympus TOUGH TG-1 is an outstanding outdoor camera that has been designed to be stylish as well as practical. It is guaranteed to be shockproof (to 2m), waterproof (to 12m), crushproof (to 100kg) and freezeproof (to -10°C). At the heart of the camera is a 12-million-pixel BSI CMOS 1/2.3in sensor, which, together with the TruePic VI processor and fast 25-100mm f/2-4.9 zoom lens, delivered excellent quality pictures and low levels of noise in tests conducted by EISA's photo magazines. The Olympus TOUGH TG-1 has an anti-reflective coating on its 3in OLED display, GPS, full HD 1080p video and an electronic compass so you can see where you are as well as where you've been. With the optional waterproof fisheye and telephoto converter lenses, which attach via an adapter, the TOUGH becomes not just a camera but a camera system.



European Lens
2012-2013

Tamron SP 24-70mm f/2.8 Di VC USD

With the SP 24-70mm f/2.8 Di VC USD Tamron has managed to come up with a seriously attractive lens for anyone using a full-frame SLR camera. This is a large-aperture standard zoom featuring image stabilisation, silent autofocus and sharpness that easily matches the demands of today's high-resolution cameras. Tamron's 24-70mm f/2.8 is also a sturdy and well-built lens with rubber seals protecting it in moist or dusty conditions. It truly feels like a professional lens and also performs like one where autofocus, image stabilisation and image quality are concerned. A lens to rely on, whether you are photographing for a living or simply for pleasure.



European
Macro Lens
2012-2013

Sigma APO Macro 150mm f/2.8 EX DG OS HSM

The Sigma APO Macro 150mm f/2.8 EX DG OS HSM is one of the best-performing macro lenses available on the market. The combination of a long focal length, and thereby good working distance between lens and subject, high sharpness even at full aperture and optical image stabilisation make it perfect for catching dragonflies, butterflies and other elusive insects handheld. But the lens is also excellent for photographing plants or portraits when you want to achieve a really soft and pleasant blurry background. If you also consider how solidly this lens is made, its price makes it a real bargain!



**Best
Product**
2012-2013

COMPACT SYSTEM LENS

Panasonic LUMIX G X VARIO 12-35mm F2.8 ASPH

European
Compact
System Lens
2012-2013

Panasonic LUMIX G X VARIO 12-35mm f/2.8 ASPH

Panasonic's LUMIX G X VARIO 12-35mm f/2.8 ASPH POWER OIS (24-70mm for 35mm) is a very fast standard lens with conventional rotary zoom ring from Panasonic's premium X range of lenses. The metal-barrelled construction contains 14 elements in nine groups with Ultra Extra-Low Dispersion (UED) and Ultra High Refractive (UHR) glass to minimise chromatic aberrations and to retain high image quality across the image area. Panasonic's Nano Surface Coating reduces internal reflections, while the seven-bladed circular diaphragm helps to produce attractive out-of-focus highlights. Being a micro four thirds lens, it is compatible with Panasonic LUMIX G models as well as with cameras manufactured by Olympus. At 305g, this lens weighs less than half of similar full-frame lenses.



**Best
Product**
2012-2013

PHOTO PRINTER

Canon PIXMA PRO-1

European
Photo Printer
2012-2013

Canon PIXMA PRO-1

With 12 high-capacity pigment-ink cartridges, the Canon PIXMA PRO-1 is the perfect choice for making long-lasting prints of outstanding quality. This is a printer aimed at serious amateurs as well as professional photographers. Not only is the colour rendering excellent and consistent, but also, with five dedicated monochrome inks, black & white prints are highly detailed and really stand out. In colour, skin tones appear natural and are reproduced with a high level of accuracy.

The printer supports media of up to A3+ and works quickly, taking less than three minutes to print an A3 photograph, and a second paper feed adds extra flexibility for those using extra-thick media. The PIXMA PRO-1 is full of modern technology that delivers excellent quality with relatively low running costs.



**Best
Product**
2012-2013

PHOTO SOFTWARE

Adobe Photoshop Lightroom 4

European
Photo Software
2012-2013



Adobe Photoshop Lightroom 4

Adobe Photoshop Lightroom 4 is a comprehensive set of tools to manage, develop and publish digital images. The new version can bring out details from shadows and highlights to an extent never seen before, and can apply sophisticated adjustments either globally or locally. The new Map module will organise pictures by location, based on the GPS data captured by the camera. Digital cameras are increasingly being used to capture moving images, and Lightroom 4 can manage and process those video clips as well as it does still images. Photoshop Lightroom 4 allows the photographer to share pictures via social networks and photo-sharing websites, but also to design and order professional-looking photo books.



the mayor's
**thames
festival**

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With so many great events taking place in London this year, 2012 promises to be a year to remember. One of the highlights will be the Thames Festival, which will be held over the closing weekend of the London 2012 Olympic Games on 8 & 9 September. The festival will be the Mayor's, and the city's, final celebration of an amazing 12 months for London, and it's going to be an incredible event that you can't afford to miss. There will be a feast of photographic opportunities as the Thames is brought to life, from a river pageant and jiving in Jubilee Gardens, to a carnival and a spectacular fireworks show. This year there will also be an amazing tree of light – and the entertainment is all FREE!

If you plan to visit the festival, don't forget to take your camera because there is a superb photography competition open to those who take pictures of the event. Up for grabs is the first prize of a Nikon D5100 camera with 18-55mm f/3.5-5.6 and 50mm f/1.8G lenses, plus an SB-700 Speedlight, worth a total of £1,275.97 (RRP), as well as a one-night break for two people at the Guoman Tower Hotel, Tower Bridge. There are also three runner-up prizes of a Nikon Coolpix S9300 worth £299.99 (RRP) each.

To help you achieve those winning shots, *Amateur Photographer* and *What Digital Camera*, in association with Nikon, will be hosting FREE photography masterclasses with professional photographers Jeremy Walker (Nikon expert – landscapes) and Oz Kharawala (Nikon expert – weddings and portraiture), as well as *Amateur Photographer* Editor Damien Demolder and *What Digital Camera* Editor Nigel Atherton. You will also be able to see last year's winning festival shots printed on acrylic by PhotoBox.co.uk outside the Masterclasses Marquee.

You will find us in the Photography Masterclasses Marquee near the Millennium Bridge on London's South Bank. Masterclasses will run from noon-5pm on both days. Don't forget that we've great Nikon prizes to be won – and the first 1,000 people who visit the marquee will also receive a free magazine!

For more information about the event and the competition, visit www.amateurphotographer.co.uk/Thames



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OLYMPUS

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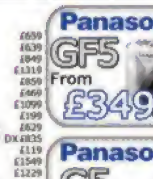


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16-85/3.5-5.6 VR AF-S DX	£669
17-55/2.8 IF ED AF-S DX	£1099
18-105/3.5-5.6G AF-S VR	£1999
18-200/3.5-5.6 VR II AF-S DX	£629
NEW 18-300/3.5-5.6 VR AF-S DX	£1835
18-55/3.5-5.6G AF-S VR	£119
24-120/4G AF-S VR	£1549
24-70/2.8G AF-S ED	£1229
NEW 24-85/3.5-5.6G AF-S VR	£499
28-300/3.5-5.6G ED VR AF-S	£959
35/1.4G AF-S	£139
35/1.8G AF-S	£165
40/2.8G Micro AF-S DX	£229
50/1.4G AF-S	£309
50/1.8 D	£114
50/1.8G AF-S	£175
55-200/4.5-6.3G AF-S DX VR	£159
55-300/4.5-6.3G ED VR AF-S DX	£325
60/2.8 AF-S Micro	£399
70-200/2.8G ED VR II AF-S	£1669
70-300/4.5-6.3G AF-S VR	£419
85/1.4G AF-S	£3099
85/1.8G AF-S	£1229
85/3.5G ED VR AF-S DX Micro	£429
SB 700 Flash	£235
SB 910 Flash	£339



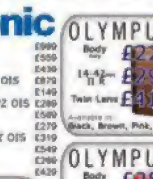
From £349



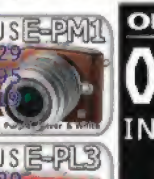
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IN STOCK



From £429



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IN STOCK

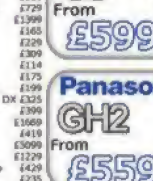


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55-200/4.5-6.3G AF-S DX VR	£159
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70-200/2.8G ED VR II AF-S	£1669
70-300/4.5-6.3G AF-S VR	£419
85/1.4G AF-S	£3099
85/1.8G AF-S	£1229
85/3.5G ED VR AF-S DX Micro	£429
SB 700 Flash	£235
SB 910 Flash	£339



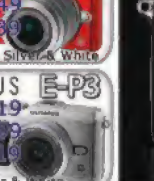
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From £429



From £289



From £519



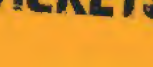
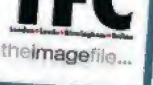
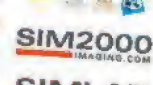
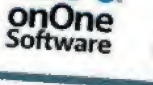
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THE SOCIETIES' MINI CONVENTIONS



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18 April 2013 - Greater Manchester
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Contax 'G' Compacts & SLR & Ricoh

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SIGMA 70 - 200mm f2.8 EX HSM APO	MINT CASED	£299.00
SIGMA 70 - 200mm f2.8 EX D HSM APO	MINT CASED	£325.00
SIGMA 70 - 200mm f2.8 EX DG HSM MACRO II	MINT CASED	£625.00
SIGMA 120 - 300mm f2.8 EX DG APO HSM (SUPERB LENS)	MINT CASED	£1,375.00
TAMRON 18 - 270mm f3.5-6.3 DI II VC PZD (LATEST)	MINT BOXED	£299.00
TAMRON 28 - 300 f3.5-6.3 XR 0 (LATEST MODEL)	MINT BOXED	£199.00
TOUGH 10 - 17mm f3.5-6.4 EX-DX LENS (LATEST)	MINT	£395.00
CANON 24mm f2.8 FD COMPLETE WITH HOOD	MINT-BOXED	£99.00
CANON 28mm f2.8 FD WITH CAPS	MINT CASED	£99.00

CONTROL 82 BODY WITH INSTRUCTIONS + STRAP	MINT-BODIED \$240.00
CONTROL G1 BODY	MINT- \$177.00
CONTROL 35mm 12.8 BODISON WITH CENTRAL HOOD + FILTER	MINT-BODIED \$345.00
CONTROL 55mm 12.8 "SONAR" E6	MINT-BODIED \$390.00
CONTROL 35mm 12.8 PLASH FOR \$162.	MINT-CASED \$99.00
CONTROL TITANUM COMPACT + LEATHER CASE	MINT CASE \$99.00
CONTROL HTS 1 BODY	SGC+E \$299.00
CONTROL HTS 1 BODY (SUPERSTAR) INSTRUCTIONS	SGC+E \$299.00
CONTROL ST 300	SGC+E \$299.00
CONTROL ALFA BODY STRAP INSTRUCTIONS	SGC+E-BODIED \$199.00
CONTROL VET VASIMICA 28mm 12.8 SUPERSON CONDITION	MINT \$55.00
CONTROL 35mm 12.8 DETAGNO + HOOD MINT	MINT- \$225.00
CONTROL 55mm 11.7 PLANAR AE	MINT \$180.00
CONTROL 55mm 12.8 PLANAR MAGNO + HOOD	MINT- \$425.00
CONTROL 55mm 11.4 PLANAR M	MINT- \$450.00
CONTROL 55mm 11.4 PLANAR M	MINT- \$475.00
CONTROL 55mm 11.4 PLANAR M	MINT- \$475.00
CONTROL TLA 28 PLASH	MINT \$99.00
CONTROL MUTAR II 1.5x TELEVIEWER	NEW \$220.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M7 TL CHINA (VERY LITTLE USED)	MINT BOXED	£1,285.00
LEICA M7 TL CHINA (EXCELLENT CONDITION)	EXC+++BOXED	£1,175.00
LEICA M6 BODY WITH A1. ACCESSORIES	MINT+BOXED	£1,100.00
LEICA M6 BODY SER No 1266803 CRIPA 182	EXC+++	£799.00
LEICA M6 BODY SER No 1266803 CRIPA 192	MINT	£575.00
LEICA M6 BODY SER No 1411103CRIPA 1975-76	EXC+++	£475.00
LEICA M6 SINGLE MOUNT SER No 981203 CRIPA 1990	EXC++CAGES	£575.00
LEICA M6 SINGLE MOUNT SER No 981203 CRIPA 1990	EXC++	£599.00
LEICA D BLACK (NOT BENT) BENT	MINT	£485.00
LEICA D BLACK SER No 110003 CRIPA 1976	MINT BOXED	£495.00
LEICA D BLACK SER No 110003 CRIPA + 5cm E2 SUMMAR	EXC+++	£475.00
LEICA D BODY SER No 181603 CAS NEEDS SERVICE	EXC++	£170.00
LEICA M6 BODY & CASE CRIPA 1957	EXC++	£270.00
LEICA 28mm f2.8 ELUMAR ASPHERIC BLACK 6 BIT	MINT BOXED	£2,235.00
LEICA 28mm f2.8 ELUMAR BLACK (11400)	MINT BOXED	£995.00
LEICA 35mm f2.8 ELUMAR ASPHERIC + HOOD CASE	MINT BOXED	£595.00
LEICA 50mm f2.8 SUMMARIT II COLLAPSIBLE MOUNT	MINT BOXED AS NEW	£675.00
LEICA 50mm f2.8 ELUMAR LATEST SHIN HOOD	EXC++	£495.00
LEICA 50mm f2.8 ELUMAR LATEST SHIN HOOD	MINT BOXED	£1,485.00
LEICA 135mm f5.6 HECTOR + HOOD M MOUNT	EXC++	£99.00
LEICA 135mm f2.8 ELUMAR M FOR R3	MINT	£345.00
LEICA 50mm f1.8 ELUMAR CHROME SCREW	MINT IN KEYSER	£595.00
LEICA 5cm f8 HEAD + 16467 FOCUS PIVOT FOR VISO	MINT	£199.00
LEICA 135mm f5.6 HECTOR + HOOD SCREW	EXC+++	£99.00
LEICA SP50 FLASH - CASE	MINT	BOXED-£99.00
LEICA SP50 FLASH - CASE	MINT	£75.00
LEICA SPC LEATHER CASE 145608 FOR MAMMUT 1	MINT BOXED	£99.00
LEICA 36 BODY BLACK	EXC+++	£199.00
LEICA 36 BODY BLACK	EXC++BOXED	£299.00
LEICALEXEL SL BODY CHROME	MINT-BOXED	£299.00
LEICA 21mm f1.8 SUPER ANGLONOR R	MINT-BOXED	£499.00
LEICA 35mm f2.8 ELUMARIT R 3 CAM	MINT	£299.00
LEICA 50mm f2.8 SUMMARIT R 3 CAM	MINT-BOXED	£495.00
LEICA 50mm f2.8 ELUMARIT R 3 CAM + LEITZ SUMM LUX	MINT	£495.00
LEICA 50mm f2.8 MAMMUT ELUMARIT R BOW UNLIMITED	MINT BOXED AS NEW	£675.00
LEICA 50mm f1.8 SUMMARILIT R 3 CAM + FILTER	MINT	£1,175.00
LEICA 100mm f2.8 SPC MAMMO ELUMARIT R 3 CAM	MINT BOXED	£999.00
LEICA 180mm f4.5 ELUMARIT R 3 CAM	EXC++	£345.00
LEICA 28 - 70mm f2.5-5.6 VARIO ELUMAR MOUNT	MINT BOXED AS NEW	£495.00
LEICA 28 - 70mm f2.5-5.6 VARIO ELUMAR	EXC++	£495.00
ANGELMOTO 70 - 200mm f3.5 FOR LEICA F FIT	MINT BOXED	£775.00
LEICA 28 - 70mm f2.5 CONTROL UNIT	MINT BOXED	£995.00
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VOIGTLANDER BESSA BAY 17/ULTRON/COPIR FOR P&W.....	MINT \$215.00
VOIGTLANDER 90mm f/1.8.2525 MOUNT MINT BOXES AS NEW.....	MINT \$200.00
VOIGTLANDER 15.....	MINT \$190.00

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GRONCIA SQUAM 140MM HX80R EXP 120 BACK	MINT	\$199.00
GRONCIA SQUAM 120 MAGAZINE BACK	MINT	\$149.00
GRONCIA SQUAM POLAROID MAGAZINE BACK	MINT	\$202.00
GRONCIA SQUAM POLAROID SMC METERED AE PRISM	MINT	\$119.00
CONTINT MFB-2 POLAROID BACK FOR CONTIA 645		NEW 99.00
FLUJ 2445 25mm F11 WITH 55mm - 90mm ZOOM LENS	MINT	\$2575.00
FLUJ GW 570 MM IN CW 90mm F5.6 LENS	MINT	\$675.00
HAMAMAT 150mm F4.5 + HOOD FOR HAMAMAT 777H	MINT	\$575.00
HAMAMAT 145mm H4 SEJOR 1 LENS FOR R2 + HOOD	MINT	\$159.00
HAMAMAT 145mm H4 LENS FOR R2	MINT	\$199.00
HAMAMAT 180mm F4.5 SEJOR 2 IN R2 R2	MINT	\$199.00
HAMAMAT 150mm F4.5 LENS FOR R2	MINT	\$199.00
HAMAMAT 250mm F5.6 5 AF FOR 645 AF	MINT	\$299.00
HAMAMAT 210mm F2.8 COMP C FOR 645	MINT	\$195.00
HAMAMAT 183.67 F5.6 SMC WITH 90mm F3.5 + 120 BACK	EXC++	\$295.00
HAMAMAT 180mm F4.5 SEJOR FOR RS	MINT	\$169.00
HAMAMAT R2 62 PRO BACK	MINT	\$99.00
HAMAMAT R2 62 PRO TBACK	MINT	\$199.00
HAMAMAT R2 62 PRO TBACK	MINT	\$175.00
HAMAMAT 120 BACK FOR RB 67	MINT	\$202.00
PENTAX 55mm F5.6 5XWALUP SMC FOR 67	MINT	\$295.00
PENTAX 55mm F2.8 FOR PENTAX 645	MINT	\$202.00
PENTAX 200mm PM FOR PENTAX 67 + FLUJIN LENS + HOOD	MINT	\$225.00
PENTAX 150mm F3.5 FOR PENTAX 67	MINT	\$202.00
ROLLER-3 60mm F10.5 PROFESSIONAL + 80mm LENS + HOOD	MINT	\$575.00
ROLLER-3 60mm F12.5 95STATION FOR FLUJIN + FLUJIN	MINT	\$575.00
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Nikon Auto-Focus, Digital Lenses & Accessories

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Nikon Manual

Nikon 30 - 40mm f4.5S.5.45 1/2" V. FLUORITE REDUCED -	MINT BOXED \$325.00
Nikon 30 - 40mm f4.5S.5.45 1/2" V. FLUORITE D. REDUCED -	MINT BOXED \$300.00
Nikon TC 20C F. 4.5 S. TELECONVERTER -	MINT \$225.00
Nikon M. L. 3 REMOTE CONTROL SET -	MINT CASED \$165.00
Nikon 30-300VLT FOR NIKON FS RARE ITEM -	MINT \$195.00
SIGMA 1 & 2 CO CONVERTER -	MINT \$125.00
Nikon D420 ACTION FINGER FOR NIKON F45VE -	MINT \$195.00
Nikon SB 215 MACRO SLASH UNIT RING FLASH + 4514 -	MINT CASED \$99.00
SIGMA 50mm f2.8 EX. D. MACRO -	MINT BOXED \$99.00
Sigma 150mm f2.8 APO MACRO DG MACRO LENS -	MINT BOXED AS NEW \$499.00
Sigma 150mm f1.8 MACRO AF APD -	MINT BOXED \$375.00
Sigma 150mm f2.8 EX ASPHERICAL -	EXC++ \$215.00
Sigma 115 - 30mm f3.5S.4.5 D. ASPHERICAL -	MINT BOXED \$295.00
Sigma 13 - 50mm f2.8 EX ASPHERICAL AF - HSM - HOOD -	MINT BOXED \$275.00
Sigma 24 - 30mm f3.5S.4.5 ASPHERICAL AF - HOOD -	EXC++ \$180.00 \$199.00
Sigma 28 - 125mm f3.5S.6.5 F.2 ASPHERICAL -	MINT + HOOD \$99.00
Sigma 28 - 300mm f3.5S.6.5 F.2 -	MINT \$99.00
Sigma 55 - 200mm f4.5 D. HSM -	MINT BOXED \$99.00
TAMRON 55 - 200mm f4.5 D. HSM 3 I. L. LATEST -	MINT BOXED \$99.00
Tamron 35mm F2.8-70mm F4 PRO D. MACRO 1 I. LATEST -	MINT BOXED \$299.00
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Nikon Manual	
Nikon F3 BODY -	EXC++ BOXED \$199.00
Nikon F435 BODY BLACK -	MINT+ CASED \$275.00
Nikon F4E BODY BLACK -	EXC++ \$165.00
Nikon F1 S PHOTOMIC BODY BLACK -	MINT \$195.00
Nikon FE CHROME BODY -	MINT \$115.00
Nikon FE BLACK BODY -	EXC \$75.00
Nikon 15mm f3.5 AS ULTRA WIDE ANGLE WITH FILTERS -	EXC++ BOXED \$99.00
Nikon 15mm f3.5 AS PERSPE. COMPLETE WITH FILTERS -	MINT \$45.00
Nikon 15mm f1.4 + 50mm Filter - HOOD HERR RINGS -	MINT AS NEW \$675.00
Nikon 13mm f2.8 A. PERSPE. - REALLY SHARP LENS -	EXC++ \$195.00
Nikon 35mm f2.8 PC NIKKOR -	MINT+ HOOD \$499.00
Nikon 35mm f2.8 PC NIKKOR LATEST WITH BLACK HOOD -	MINT+ HOOD \$499.00
Nikon 45mm f2.8 G. W. NIKKOR -	MINT \$225.00
Nikon 50mm f1.2 AS (SUPERB STAP. LENS) -	MINT \$395.00
Nikon 50mm f1.4 A -	MINT BOXED \$175.00
Nikon 50mm f1.8 AS -	MINT \$79.00
Nikon 55mm f2.8 MICRO NIKKOR AS -	MINT BOXED \$175.00
Nikon 55mm f5.6 NIKKOR PC MICRO -	MINT \$175.00
Nikon 55mm f2.8 -	MINT \$175.00
Nikon 55mm f2.8 AS REALLY SUPERB SHARP LENS -	MINT \$225.00
Nikon 105mm f1.8 AS -	EXC++ \$299.00
Nikon 105mm f2.8 A -	MINT \$225.00
Nikon 100mm f2.8 D. NIKKOR P -	MINT CASED \$275.00
Nikon 130mm f5.6 D. NIKKOR f1.8 (SUPERB CONDITION) -	MINT \$295.00
Nikon 28 - 50mm f1.8 S. 4.5 AS + HOOD -	MINT \$195.00
Nikon 35 - 70mm f2.8 AF. COMPLETE WITH HOOD FILTER -	EXC++ \$249.00
Nikon 35 - 105mm f3.5 D. 3.5 A. 4.5 -	EXC++ \$139.00
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Nikon M34 LENSE FOR FUJIFILM -	EXC++ \$75.00
Nikon M34 LENSE FOR CANON FOR 34mm F2/F2.8/PF/MF -	EXC++ \$75.00
Nikon P11 AUTO EXTENSION RING -	MINT BOXED \$55.00
Nikon P111 AUTO EXTENSION RING -	MINT \$99.00
Nikon TC 164 TELECONVERTER AF -	MINT \$79.00
Nikon TC 200 CONVERTER -	MINT \$99.00
Nikon TC 204 CONVERTER -	MINT \$99.00
Nikon TC 301 CONVERTER -	MINT \$145.00
Nikon SB 16 FLASH FOR F45/F50/F45/F50/F52 -	MINT CASED \$159.00 \$169.00
Nikon SB 16 FLASH FOR F5 -	MINT \$99.00
Nikon DM6 & HIGH MAGNIFICATION FINDER FOR F5 -	MINT BOXED \$75.00

Olympus Manual

OLYMPUS OM1 SPOT BLACK	SWC - \$99.00
OLYMPUS OM1 SPOT CHROME	MINT-SDSD \$74.00
OLYMPUS 28mm f/5.2 ZUIKO	MINT - \$45.00
OLYMPUS 50mm f/1.8 ZUIKO	MINT \$38.00
OLYMPUS 50mm f/3.5 MACRO	MINT CASED \$72.00
OLYMPUS 30mm f/4 MACRO	MINT \$190.00
OLYMPUS 28mm f/4 ZUIKO	MINT CASED \$74.00
OLYMPUS 35 - 70mm f/2.8 ZUIKO	MINT \$60.00
OLYMPUS 135mm f/2.8 ZUIKO	MINT \$100.00
OLYMPUS 100 - 200mm f/5.6 ZUIKO AUTO ZOOM	MINT BDDO \$75.00
OLYMPUS CONVERTER X.4	MINT \$59.00
OLYMPUS T20 FLASH	MINT CASED \$129.00
OLYMPUS T32 FLASH	ZDC - + \$45.00
OLYMPUS F280 FLASH	MINT CASED \$199.00
OLYMPUS EXTENSION RUBES 7mm, 14mm, 25mm	MINT - \$99.00

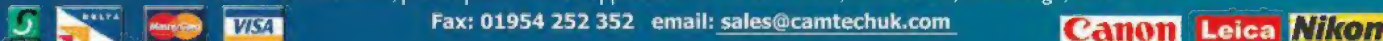
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60.0 fps
1080p movie mode

Nikon 1: J2 From £499.99

NEW! J2 + 10-30mm £499.99
NEW! J2 + 10-30mm + 30-110mm £649.99
V1 + 10-30mm £619
V1 + 10mm £644
V1 + 10-30mm + 30-110mm £695
NIKON 1 RECOMMENDED LENSES:
Nikon 10mm f2.8 £188
Nikon 10-100mm f4.5-5.6 PD-Zoom VR £539
Nikon 11-27.5mm f3.5-5.6 £179.99



24.2 megapixels
4.0 fps
1080p movie mode

NEW! D3200 From £489

D3200 Body RRP £559.99 **From £489**
D3200 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £649.99 **From £525**
D3200 + 18-55mm VR + 55-300mm **From £809.05**



16.2 megapixels
4.0 fps
1080p movie mode

D5100 From £429

D5100 Body RRP £549.99 **£429**
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £649.99 **£499**
D5100 + 18-55mm VR + 55-200mm **£697.10**

CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ "Ideal for holidays", "versatile"
Lionheart - Surrey

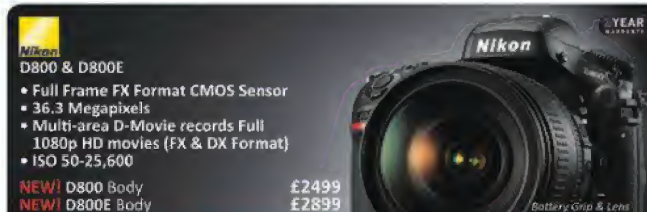


12.3 megapixels
7.0 fps
720p movie mode

D300s From £1129

D300s Body RRP £1499.99 **£1129**
D300s RECOMMENDED ACCESSORIES:
Nikon EN-EL3e Lithium Ion Battery £54.95
Nikon MB-D10 Battery Grip £269

CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ "the perfect combo for a Prosumer"
Robbie - Bristol



NIKON D800 & D800E
• Full Frame FX Format CMOS Sensor
• 36.3 Megapixels
• Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
• ISO 50-25,600
NEW! D800 Body £2499
NEW! D800E Body £2899
NIKON FX CASHBACK*† with ORDINARY purchases:
AF-S 14-24mm f2.8 G ED £200 Cashback*
AF-S 24-70mm f2.8 G ED £80 Cashback*
AF-S 16-35mm f4.0 G ED VR £75 Cashback*
AF-S 24-120mm f4.0 G ED VR £75 Cashback*
AF-S 28-300mm f3.5-5.6 G ED VR £60 Cashback*
AF-S 105mm f2.8 G IF-ED VR Micro £50 Cashback*
AF-S 50mm f1.4 G £35 Cashback*
T&Cs apply - one, or a max. of two, selected lenses (shown left) must be purchased with a D800, D800E or D4 in order to qualify for the relevant Cashback amount. Please note this offer ends 30.09.12.

NEW! D800 Body From £2499



24.5 megapixels
7.0 fps
full frame CMOS sensor

D3x From £5034

D3x Body £5034

CUSTOMER REVIEW: D3x Body
★★★★★ "As good as it gets"
Peterthegreat - Kent

Nikon Capture NX2 £132.95
Nikon Capture NX2 Upgrade (Capture NX required) £84.99



16.2 megapixels
11.0 fps
full frame CMOS sensor

NEW! D4 From £4999

D4 Body £4999

NIKON FX CASHBACK*† with D4 purchases:
AF-S 14-24mm f2.8 G ED £100 Cashback*
AF-S 24-70mm f2.8 G ED £80 Cashback*
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5.5 fps

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24.3 megapixels
12.0 fps
1080p movie mode

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A65 + 18-135mm £869
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Panasonic



16.5 megapixels
6.0 fps
1080p movie mode

NEW! G5 From £599

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NEW! G5 + 14-42mm £699
NEW! G5 + 14-42mm Power Zoom £799
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G3 + 14-42mm £409
G3 + 14-42mm + 45-200mm £666.95



12.1 megapixels
4.0 fps
1080i movie mode

GF5 From £445

GF5 + 14-42mm £445
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16.0 megapixels
20.0 fps
1080p movie mode

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OLYMPUS



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9.0 fps
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12.3 megapixels
5.5 fps

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14.1 megapixels
3.0 fps

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16.3 megapixels
7.0 fps
1080p movie mode

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16.3 megapixels
6.0 fps
1080p movie mode

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 5.0 fps
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Canon
EOS 650D

18.0 megapixels
 5.0 fps
 1080p movie mode

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CUSTOMER REVIEW: 60D Body
 ★★★★★ 'Wow, an amazing camera' Adnan - UK

Canon
EOS 7D

18.0 megapixels
 8.0 fps
 1080p movie mode

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 Full frame CMOS sensor

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 Full Frame CMOS sensor

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1080p movie mode

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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"
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T008 Colour	£21.99 46ml	£4.99 60ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	C42, C44, C46
T036 Black	£18.99 10ml	£3.99 13ml, 3 for £10.99	C62, CX3200
T037 Colour	£26.99 25ml	£4.99 31ml, 3 for £13.99	440, 460, 860, Photo 700, 750, 1200
T040 Black	£42.99 17ml	£3.99 20ml, 3 for £10.99	740, 760, 900, 950, 800, 1160
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T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	Photo 700, 750
T051 Black	£34.99 24ml	£2.99 26ml, 3 for £7.99	Photo 2100
T052 Colour	£34.99 39ml	£3.99 20ml, 3 for £10.99	G64, C66, C84, C96
T053 Colour	£24.99 39ml	£3.99 40ml, 3 for £10.99	CX3600/3650, CX4600, CX6600
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4GB Class 10	£19.99	£5.99
8GB Class 10	£29.99	£7.99
16GB Class 10	£49.99	£14.99

USB Pen Drives

4GB Transcend	£14.99	£4.19
8GB Transcend	£19.99	£5.99
16GB Transcend	£34.99	£11.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Duracell. All batteries come with a 2 year guarantee.

NB-1L for Canon £9.99
NB-2LH for Canon £9.99
NB-3L for Canon £9.99
NB-4L for Canon £9.99
NB-5L for Canon £9.99
NB-6L for Canon £9.99
NB-7L for Canon £12.99
NB-8L for Canon £9.99
NB-9L for Canon £9.99
BP-511 for Canon £12.99
LP-E5 for Canon £12.99
LP-E6 for Canon £29.99 £19.99
LP-E8 for Canon £15.99
LP-E10 for Canon £12.99
NP-45 for Fuji £9.99
NP-50 for Fuji £9.99
NP-60 for Fuji £9.99
NP-80 for Fuji £9.99
NP-95 for Fuji £9.99
NP-140 for Fuji £12.99
NP-150 for Fuji £19.99
NP-200 for Minolta £9.99
NP-400 for Minolta £12.99
EN-EL1 for Nikon £9.99
EN-EL2 for Nikon £9.99
EN-EL3A for Nikon £9.99
EN-EL3E for Nikon £15.99
EN-EL5 for Nikon £12.99
EN-EL9 for Nikon £9.99
EN-EL10 for Nikon £9.99
EN-EL11 for Nikon £9.99
EN-EL12 for Nikon £37.99
EN-EL14 for Nikon £59.99
EN-EL15 for Nikon £12.99
LI10B/12B for Olympus £9.99
LI40B/42B for Olympus £9.99
LI50B for Olympus £9.99
BLM-1 for Olympus £12.99
BLS-1 for Olympus £12.99
CGA-S005 for Panasonic £9.99
CGA-S006 for Panasonic £9.99
CGA-S007 for Panasonic £9.99
BCF10E (V3) for Panasonic £19.99
BCG10E (V3) for Panasonic £19.99
BLB13 (V3) for Panasonic £19.99
BM99 (V2) for Panasonic £24.99
D-L18 for Pentax £9.99
D-L18 for Pentax £9.99
SLM-1317D for Samsung £12.99
BLG-1 for Sony £19.99
NP-FH50H for Sony £19.99
NP-FH50 for Sony £24.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Rainier. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII: £99.99
For Canon 7D: £99.99
For Canon 3040/50D: £99.99
For Canon 60D: £99.99
For Canon 450D: £99.99
For Canon 500D: £99.99
For Canon 550D: £99.99
For Canon 1000D: £99.99
For Nikon D40/D60: £99.99
For Nikon D80/D90: £99.99
For Nikon D300/D700: £99.99
For Nikon D7000: £99.99

Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Main cable, plus 12V car charger. £14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1) £1.99
CR2 Energizer Lithium (1) £1.99
2CR5 Energizer Lithium (1) £3.99
CRV3 Energizer Lithium (1) £5.99
LR44 Energizer Alkaline (2) £1.99
CR2025, CR2032 etc £1.99

Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder - Standard	£5.99
Holder - Wide Angle	£9.99
Hood - Module	£9.99
Hood - Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters. £9.99

P-Type Six-Piece Neutral Density Filter Kit

£49.99 £43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8 £9.99
ES-71H Canon 50/1.4 £9.99
ET-60 Canon 75-300/4-5.6 £9.99
ET-65B Canon 70-300/4-5.6 £9.99
ET-67 Canon 100/2.8 Macro £9.99
ET-67B Canon 60/2.8 £9.99
EW-60C Canon 18-55 IS £7.99
EW-63C Canon 17-85 IS £9.99
EW-78B Canon 28-135 IS £9.99
EW-78D Canon 18-200 IS £9.99
EW-78E Canon 18-55 IS £12.99
EW-83C Canon 17-40/4.0 £12.99
EW-83J Canon 17-55/2.8 £12.99
HB-25 Nikon 24-85, 24-120 £12.99
HB-37 Nikon 55-200 VR £7.99
HB-45 Nikon 18-55 VR £7.99
SH-006 Sony 18-70/3.5-5.6 £9.99
SH-108 Sony 18-55/3.5-5.6 £9.99

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe £7.99
Twin Axis Sony Hotshoe £7.99
Triple Axis Normal Hotshoe £9.99
Triple Axis Sony Hotshoe £9.99

CLEANING

GREEN CLEAN

LensPen SensorKlear Loupe £39.99
LensPen SensorKlear Loupe Kit £49.99
Green Clean Sensor Cleaning Kit £64.99
Green Clean Sensor Cleaning Wet'n Dry Swabs £45.99

Lens Cleaning

LensPen Original Carbon-tipped pen with built-in cleaning brush £7.99
LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro £24.99 £17.99
Spudz 6x6 Washable microfibre cloth with nospunge pouch and beltclip clip £4.99

Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarising	£18.99
52mm Circular Polarising	£19.99
55mm Circular Polarising	£21.99
58mm Circular Polarising	£24.99
62mm Circular Polarising	£29.99
67mm Circular Polarising	£34.99
72mm Circular Polarising	£39.99
77mm Circular Polarising	£44.99
82mm Circular Polarising	£49.99
86mm Circular Polarising	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2 and +4 diopters. Increases close up 'macro' ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

More sizes in stock, from 46 to 77mm!

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from 2 stops to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
55mm ND500MC	£47.99
58mm ND500MC	£55.99
62mm ND500MC	£59.99
67mm ND500MC	£64.99

More sizes in stock, from 46 to 77mm!

STEPPING RINGS

Stepping rings are used to 'step-up' or 'step-down' from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses.

Away of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm	
Nikon: 52, 55, 58, 62, 67mm	
Pentax K: 52, 55, 58, 62, 67mm	
Olympus: 52, 55, 58, 62, 67mm	
Sony: 52, 55, 58, 62, 67mm	

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing.

Manual Focus Tubes	£17.99
Autofocus Tubes	£134.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications.

52-52mm, 52-55mm, 52-58mm	
55-55mm, 55-58mm, 58-58mm	

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Roller Rings and Hasselblad Rings also in stock.

Telephone: 01926 339977 or 0800 1077 211

www.premier-ink.co.uk

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB



Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

01926 339977 www.premier-ink.co.uk



CAMERA BAGS

thinkTANK photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20 £128.00	Sling-O-Matic 20 £126.00	Digital Holster 50 V2.0 £66.00
Airport International V2.0 £258.00	Streetwalker £109.00	Urban Disguise 50 V2.0 £141.00

Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed, padded pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black. The Hadley Pro £162.00	The 5 Series A firm favourite with serious photographers, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black. Billingham 225 £247.50 Billingham 335 £256.50 Billingham 445 £279.00 Billingham 555 £315.00
More Billingham Bags NEW Billingham F2.8 £148.50 NEW Billingham F1.4 £166.50 The Hadley Digital £108.00 The Packington £238.50 The Classic 550 £504.00	The 07 Range New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black. Billingham 107 £247.50 Billingham 207 £270.00 Billingham 307 £288.00
Billingham Accessories Superflex Inserts (all) £14.40 SP40/50 Shoulder Pads £24.30 Tripod Straps £17.10	

Kata 3N1-10 £69.99 External Dimensions: 41.0 x 22.0 x 10.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm	Kata 3N1-20 £84.99 External Dimensions: 44.0 x 23.5 x 10.0cm Internal Dimensions: 31.5 x 22.0 x 10.0cm
Kata 3N1-30 £99.99 External Dimensions: 45.0 x 23.0 x 10.0cm Internal Dimensions: 32.5 x 19.0 x 16.0cm	Kata 3N1-33 £119.99 Based on the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

IMPROVED - Kata DPS Digital Rucksack
The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly inside, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465 £64.99	DR-466 £72.99	DR-467 £79.99
DC Shoulder Bags A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover. DC 445 £29.99 DC 435 £29.99 DC 437 £32.99 DC 439 £36.99 DC 441 £39.99 DC 443 £42.99 DC 445 £49.99	Insertrolly Compatible with many Kata bags £52	DL10 Grip Holster £21.99 DL12 Grip Holster £25.99 DL14 Grip Holster £31.99 DL16 Grip Holster £49.99 DL18 Grip Holster £59.99 PL14 Access Holster £59.99 PL16 Access Holster £69.99 DL210 Bumblebee Backpack £99.99 PL220 Bumblebee Backpack £219.99 PL74 FlyBy Rolling Bag £219.99 PL76 FlyBy Rolling Bag £249.99

RAIN COVERS

OpTech Rainsleeve Unique eyepiece opening and drawstring lens enclosure. Two versions for DSLRs with or without a flashgun. 2 per pack. Standard Flash £5.99 Flash £7.99	Kata Elements Covers Protect your camera against the elements! E690 Small £36.99 E702 Large £51.99	Think Tank Hydrophobia The ultimate protection from the weather! 700-200 £109.00 700-200 Flash £114.00 300-600 £118.00
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VANGUARD Vanguard UP-Rise Messengers A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customisable and retrofitted interior. Clever UP-Rise expanding zip system allows bag to increase or reduce in size! UP-Rise 28 Messenger £59.99 UP-Rise 33 Messenger £69.99 UP-Rise 38 Messenger £79.99	Vanguard Outlawz Pro Zoomsters A range of fully featured pro spec zoomster shoulder bags, complete with rain cover, side pockets, internal cradle, water bottle holder and accessory clips. Outlawz 16Z £49.99 Outlawz 17Z £59.99
Vanguard UP-Rise Range Gold award winning range of backpacks, slingbags and shoulder bags. All featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical. UP-Rise 14Z Zoomster £29.99 UP-Rise 15Z Zoomster £34.99 UP-Rise 34 Slingbag £54.99 UP-Rise 43 Slingbag £64.99 UP-Rise 45 Backpack £69.99 UP-Rise 46 Backpack £84.99 UP-Rise 48 Backpack £99.99	Vanguard Adaptor Backpacks Versatile backpack that converts to slingbag for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back. Adaptor 41 £59.99 Adaptor 46 £69.99 Adaptor 48 £79.99

tamrac Expedition Backpack Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort. Fully MAS compatible. Expedition 4X £89.99 Expedition 5X £104.99 Expedition 6X £119.99 Expedition 7X £149.99 Expedition 8X £169.99 Expedition 9X £189.99	Velocity Sling A unique design of sling backpack, that opens away from your body for even faster access to your gear! Velocity 6X £29.99 Velocity 7X £39.99 Velocity 8X £44.99 Velocity 9X £49.99 Velocity 10X £59.99
Aero Speed Pack Dual access, dual compartment photo backpack, with front and side openings. SpeedPack 75 £62.99 SpeedPack 85 £82.99	Modular Accessory System The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags. Water Bottle With Holder £12.99 Lens Case Pro 50 £11.99 Lens Case Pro 100 £12.99 Lens Case Pro 200 £13.99 Flash Case Medium £10.99 Flash Case Large £11.99 Rain Cover Medium £19.99 Rain Cover Large £23.99 MAS Belt Medium £19.99

LIGHT METERS

SEKONIC L758DR DigitalMaster £439.99 L398A Deluxe III £134.99 RT-32 Radio Trigger Module £89.99 Grey Card £27.99 Profile Target SEPT2 £129.99	L208 TwinMaster Analogous, incident and reflected ambient light only. £79.99 L308S FlashMate Digital incident and reflected ambient and flash light, including head. £149.99 L358 FlashMaster Digital, incident and reflected, simultaneous ambient and flash light, including head. £219.99
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FLASH TRIGGERS

PocketWizard The NEW Plus III Only £129 Pocket Wizard TT1 & TT5 The world's leading TTL wireless triggering system. AC3 Zone Controller £49.99 TT1 Mini Transmitter £179.99 TT5 Flex Transmitter £199.99 1x TT5, 1x TT1 £459.99 2x TT5, 1x TT1 £699.99 2x TT5 £479.99	YONGNUO Yongnuo CTR-301P Basic radio flash trigger with infrared sensor. 433MHz, 30m range, 4 channels. Receiver & Transmitter £27.99 Extra Receivers £18.99 Yongnuo RF-602 Probably the world's most popular radio flash trigger! Can be used as a radio flash trigger or a remote shutter release, with an optional cable. 2.4GHz, 100m range, 4 channels. Receiver & Transmitter £29.99 Extra Receivers £19.99 Shutter Release Cables £5.99 Yongnuo RF-603 An evolution of the RF-602, the new RF-603 is a compact, battery-powered system, meaning each unit can be used as a transmitter or receiver! Pair of Transceivers £31.99 Yongnuo YN-460II and YN-560 Flashguns also in stock!
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hähnel

Hähnel Combi TF Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. Available for Canon, Nikon, Olympus and Panasonic. Receiver & Transmitter £49.99 Extra Receivers £34.99
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FLASH GUNS

Nissin 10 free Energizer batteries with every Nissin Flashgun Nissin Di866 Speedlite The world's most powerful hotshoe flashgun! A guide number of 860 (ISO100) and a dual LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the built-in TTL manual modes. Covers a range of focal lengths from 24-105mm and including a secondary fire in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for download-updates. £239.99 £199.99	Metz 10 free Energizer batteries with every Metz Flashgun NEW METZ RANGE Metz 24 AF-1 £59.99 Metz 36 AF-5 £79.99 Metz 44 AF-1 £149.99 Metz 50 AF-1 £189.99 Metz 58 AF-2 £299.99 Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at www.premier-ink.co.uk
Nissin Di622 MkII Speedlite MkII version - new for 2011! An impressively powerful flash gun, with a guide number of 620 (ISO100). Inevitable specification, including bounce and zoom flash head, wide angle diffuser and catch light reflector. Wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit. £449.99 £119.99	Nissin Di466 Speedlite An advanced and versatile flash gun, with a guide number of 460 (ISO100). Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector. Wireless slave flash on manual mode and energy saving auto-off circuit. £329.99 £179.99

FLASH DIFFUSERS

Bounce Flash Diffuser These popular, single opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused base bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range. Canon 270EX / 380EX / 420EX Canon 430EX / 430EX II / 580EX Canon 580EX / 580EX II Nikon SB600 / SB800 / SB900 Nikon SB24 / SB25 / SB28 / SB28 Sony HVL-F42AM / HVL-F55AM, Metz 48AF1 / 58AF1 Nissin Di466 / Di622 / Di866, Pentax AF-SAF06Z	Inverted Dome Pro Flash Diffuser Comprising a clear vinyl body that simply slots onto the head of the flash gun, and an inverted heated dome that clips onto the front. In addition to diffusing the flash directly into your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural cool, or warm-up tones. Available in four sizes. Size 1: 62-65 x 39-42mm Nikon SB600, SB800 etc Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc Size 3: 68-72 x 40-49mm Nikon SB28, 27, 28 etc Size 4: 73-77 x 46-49mm Canon 580EX, 580EX, etc
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STUDIO ACCESSORIES

<h3>Westcott Apollos and Halos</h3> <p>The competence of an umbrella makes the control of a light source. Built on an umbrella frame, they mount to any standard umbrella receptacle.</p> <table> <tr> <td>Mini Apollo</td> <td>£59.99</td> </tr> <tr> <td>28" Apollo</td> <td>£99.99</td> </tr> <tr> <td>45" Halo</td> <td>£104.99</td> </tr> </table>		Mini Apollo	£59.99	28" Apollo	£99.99	45" Halo	£104.99	<h3>Westcott Umbrellas</h3> <p>Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".</p> <table> <tr> <td>43" Umbrella Soft Silver</td> <td>£19.99</td> </tr> <tr> <td>43" Umbrella White</td> <td>£19.99</td> </tr> <tr> <td>43" Umbrella White/Black</td> <td>£21.99</td> </tr> </table>		43" Umbrella Soft Silver	£19.99	43" Umbrella White	£19.99	43" Umbrella White/Black	£21.99						
Mini Apollo	£59.99																				
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43" Umbrella Soft Silver	£19.99																				
43" Umbrella White	£19.99																				
43" Umbrella White/Black	£21.99																				
<h3>Westcott 28" Apollo Flash Kit</h3> <p>Including shoe mount, 28" Apollo and light stand</p> <p>£149 £129.99</p> 	<h3>Westcott Umbrella Flash Kit</h3> <p>Including shoe mount, umbrella and light stand</p> <p>£89 £69.99</p> 	<h3>Westcott 5-in-1 Reflector Kit</h3> <p>Including reflector, reflector holder, and light stand</p> <p>£119 £79.99</p> 																			
<h3>Lastolite Ezybox Hotshoe</h3> <p>Studio quality accessories for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes: 35x35mm, 40x60mm and 76x76mm. Available as kit with 4-section light stand, light head, extending handle, shoulder bag and carry case.</p> <table> <tr> <td>22cm Ezybox Speedlite</td> <td>NEW £44.99</td> </tr> <tr> <td>38cm Ezybox Hotshoe</td> <td>£34.99</td> </tr> <tr> <td>38cm Ezybox Hotshoe Kit</td> <td>£56.99</td> </tr> <tr> <td>54cm Ezybox Hotshoe</td> <td>£102.99</td> </tr> <tr> <td>54cm Ezybox Hotshoe Kit</td> <td>£174.99</td> </tr> <tr> <td>76cm Ezybox Hotshoe</td> <td>£119.99</td> </tr> <tr> <td>76cm Ezybox Hotshoe Kit</td> <td>£192.99</td> </tr> </table> 		22cm Ezybox Speedlite	NEW £44.99	38cm Ezybox Hotshoe	£34.99	38cm Ezybox Hotshoe Kit	£56.99	54cm Ezybox Hotshoe	£102.99	54cm Ezybox Hotshoe Kit	£174.99	76cm Ezybox Hotshoe	£119.99	76cm Ezybox Hotshoe Kit	£192.99	<h3>Lastolite Flashgun TiltHeads</h3> <p>These ingenious Lastolite tilt-heads provide a way of attaching your flashgun or flashgun, plus umbrella, to a lightstand.</p> <table> <tr> <td>TiltHead For Single Flashgun</td> <td>£16.99</td> </tr> <tr> <td>TiltHead Umbrella Kit</td> <td>£89.99</td> </tr> </table> 		TiltHead For Single Flashgun	£16.99	TiltHead Umbrella Kit	£89.99
22cm Ezybox Speedlite	NEW £44.99																				
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TiltHead For Single Flashgun	£16.99																				
TiltHead Umbrella Kit	£89.99																				
		<h3>Colour Balance and Exposure Control</h3> <p>Handy accessory colour balance and exposure control grey/blue cards.</p> <table> <tr> <td>EzyBalance 30cm</td> <td>£17.99</td> </tr> <tr> <td>EzyBalance 50cm</td> <td>£29.99</td> </tr> </table> 		EzyBalance 30cm	£17.99	EzyBalance 50cm	£29.99														
EzyBalance 30cm	£17.99																				
EzyBalance 50cm	£29.99																				

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Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

Hähnel Combi TF Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100m! Autolock, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

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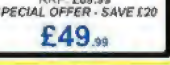


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Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.99	Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 175cm £114.99
190CXPRO3	055CXPRO3
Carbon Fibre 3-section legs, Q10 column	Carbon Fibre 3-section legs, Q10 column
Weight: 1.28kg Load: 5.0kg Folded: 58cm Height: 146cm £204.99	Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £232.99
190CXPRO4	055CXPRO4
Carbon Fibre 4-section legs, Q10 column	Carbon Fibre 4-section legs, Q10 column
Weight: 1.34kg Load: 5.0kg Folded: 58cm Height: 146cm £212.99	Weight: 1.70kg Load: 8.0kg Folded: 65cm Height: 175cm £246.99

MANFROTTO PRO MONOPODS

MM294A3 Monopod	MM294A4 Monopod	695CX Monopod
Aluminium 3-section	Aluminium 4-section	Carbon Fibre 5-section
Weight: 0.58kg Load: 5.0kg Folded: 59cm Height: 151cm £29.99	Weight: 0.58kg Load: 5.0kg Folded: 49cm Height: 151cm £34.99	Weight: 0.60kg Load: 12.0kg Folded: 47cm Height: 160cm £143.99
679B Monopod	680B Monopod	681B Monopod
Aluminium 3-section	Aluminium 4-section	Aluminium 3-section
Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £35.99	Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm £47.99	Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm £49.99

MANFROTTO PRO HEADS

492 Ball Head	234 Tilt Head	234RC Tilt Head
non quick-release, 1/4" thread	Ideal for monopods	with RC2 quick-release
Weight: 0.12kg Load: 2.0kg £31.99	Weight: 0.27kg Load: 2.5kg £14.99	Weight: 0.27kg Load: 2.5kg £24.99
494 RC2 Ball Head	496 RC2 Ball Head	498 RC2 Ball Head
with RC2 quick-release	with RC2 quick-release	with RC2 quick-release
Weight: 0.32kg Load: 4.0kg £44.99	Weight: 0.46kg Load: 6.0kg £49.99	Weight: 0.67kg Load: 8.0kg £79.99
324RC2 Grip Action Ball Head	327RC2 Grip Action Ball Head	468MG RC2 Hydrostatic Ball Head
with RC2 quick-release	with RC2 quick-release	magnesium, with RC2 tilt
Weight: 0.4kg Load: 3.5kg £89.99	Weight: 0.6kg Load: 5.5kg £124.99	Weight: 0.65kg Load: 10.0kg £189.99
804 RC2 Pan / Tilt	808 RC4 Pan / Tilt	MH054-Q2 Ball Head
with RC2 quick-release	with RC4 quick-release	with RC2 tilt
Weight: 0.79kg Load: 4.0kg £49.99	Weight: 1.42kg Load: 8.0kg £99.99	Weight: 0.6kg Load: 10.0kg £139.99
410 Geared Head	460MG 3D Head	
with RC4 quick-release	magnesium, with RC2 quick-release	
Weight: 1.22kg Load: 5.0kg £142.99	Weight: 0.43kg Load: 3.0kg £64.99	

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AltaPRO 263AT Tripod + GH100 Pistol Grip Head **£179**

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AltaPRO 283CT Tripod + GH100 Pistol Grip Head **£299**



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VANGUARD PRO TRIPODS

AltaPRO 263AT Tripod	AltaPRO 264AT Tripod
Aluminium 3-section legs, magnesium carry, MACC Multi-Angle-Central-Column	Aluminium 4-section legs, magnesium carry, MACC Multi-Angle-Central-Column
Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm £129.99	Weight: 2.10kg Load: 7.0kg Folded: 63cm Height: 155cm £139.99
PRO 253CT	PRO 254CT
Carbon Fibre 3-section legs, MACC column	Carbon Fibre 4-section legs, MACC column
Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm £229.99	Weight: 1.57kg Load: 7.0kg Folded: 59cm Height: 155cm £249.99
PRO 283CT	PRO 284CT
Carbon Fibre 3-section legs, MACC column	Carbon Fibre 4-section legs, MACC column
Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm £249.99	Weight: 1.73kg Load: 8.0kg Folded: 64cm Height: 160cm £269.99

VANGUARD PRO MONOPODS

AP284 Monopod	AP324 Monopod	CP284 Monopod
Aluminium 4-section legs	Aluminium 4-section legs	Carbon Fibre 4-section legs
Weight: 0.57kg Load: 8.0kg Folded: 51.5cm Height: 158cm £48.99	Weight: 0.69kg Load: 10.0kg Folded: 53.5cm Height: 167cm £52.99	Weight: 0.46kg Load: 8.0kg Folded: 51.5cm Height: 158cm £99.99

VANGUARD PRO HEADS

SBH30 Ball Head	SBH50 Ball Head	SBH100 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate
Weight: 0.22kg Load: 6.0kg £41.99	Weight: 0.25kg Load: 6.0kg £52.99	Weight: 0.39kg Load: 10.0kg £64.99
PH22 Pan / Tilt	PH32 Pan / Tilt	GH100 Pistol Grip
3-way fluid head, magnesium, spirit level, quick release	3-way fluid head, magnesium, spirit level, quick release	New for 2011, award-winning pistol grip ball head
Weight: 0.34kg Load: 3.0kg £39.99	Weight: 0.42kg Load: 5.0kg £59.99	Weight: 0.75kg Load: 5.0kg £99.99

This is just a small selection of the VANGUARD range now available for demonstration in our showroom in Leamington Spa

KOOD

A284 Tripod	C2504 Monopod
Aluminium 4-section	Carbon Fibre 4-section
Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm £73.99	Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £59.99
BH02 Ball Head	BH08 Ball Head
Quick-release plate, spirit level, 360 degree rotation, dual control knobs	Quick-release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.42kg Load: 12.0kg £22.99	Weight: 0.42kg Load: 12.0kg £29.99
BH22 Ball Head	BH25 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 0.4kg Load: 8.0kg £31.99	Weight: 0.4kg Load: 8.0kg £37.99
BH28 Ball Head	BH30 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 0.4kg Load: 8.0kg £45.99	Weight: 0.4kg Load: 8.0kg £49.99

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Triad 30 Lite	Triad 40 Lite	Triad 60 Lite
4-section magnesium alloy tripod, legs extendable in 3 different angles, reversible centre column, built in spirit level. Supplied with BR100 alloy ball head, and carry bag.	4-section magnesium alloy tripod, legs extendable in 3 different angles, reversible centre column, built in spirit level. Supplied with BR100 alloy ball head, and carry bag.	4-section magnesium alloy tripod, legs extendable in 3 different angles, reversible centre column, built in spirit level. Supplied with BR100 alloy ball head, and carry bag.
Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm	Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm	Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm
Triad 30 Lite	Triad 40 Lite	Triad 60 Lite
4-section magnesium alloy tripod, legs extendable in 3 different angles, reversible centre column, built in spirit level. Supplied with BR100 alloy ball head, and carry bag.	4-section magnesium alloy tripod, legs extendable in 3 different angles, reversible centre column, built in spirit level. Supplied with BR100 alloy ball head, and carry bag.	4-section magnesium alloy tripod, legs extendable in 3 different angles, reversible centre column, built in spirit level. Supplied with BR100 alloy ball head, and carry bag.
Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm	Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm	Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm

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The most compact TrekPod, collapsing down to just 15cm, yet still extending to 140cm, and weighing just 750g. Supplied with travel case, and a MagMount PRO	Weight: 0.59kg Load: 5.0kg £19.99
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The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink. Weighs just 40g, and suitable for most compact cameras.	Weight: 0.59kg Load: 5.0kg £19.99
£119.99	£39.99

T-Pod	TrekPod XL	MagMount STAR	MagMount PRO	MagAdapter STAR
Weight: 0.59kg Load: 5.0kg £19.99	Weight: 0.59kg Load: 5.0kg £19.99	Weight: 0.59kg Load: 5.0kg £19.99	Weight: 0.59kg Load: 5.0kg £19.99	Weight: 0.59kg Load: 5.0kg £19.99

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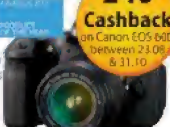


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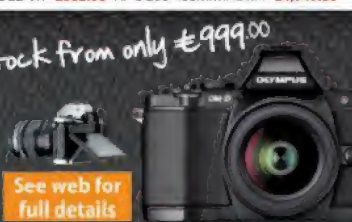
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£2739

Nikon D800

Body only

£2589

5 STAR DEALER

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G13532LS 3 section £573

G13542LS 4 section £624

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G15452TS 5 section £674

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49mm	£14	£34	£37	£68	£68
52mm	£16	£34	£40	£70	£70
55mm	£17	£36	£40	£70	£70
58mm	£19	£38	£42	£80	£80
62mm	£24	£44	£62	£85	£85
67mm	£30	£49	£67	£94	£94
72mm	£39	£55	£69	£114	£114
77mm	£47	£59	£79	£132	£132
82mm	£66	£89	£110	£140	£140
86mm	£85	£110	£149	£160	£160
95mm	£95				

HOYA 95mm Linear Polariser £99

QUALITY USED EQUIPMENT. See website for full list. Call us for condition and to buy secondhand stock. 3 Month warranty on most secondhand.

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E15 + 75 + RFH + AE

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LEICA SLR USED

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An ideal entry to the world of EOS imaging. The 18.1-megapixel sensor is superb for both still images and Full HD movies. A Vari-angle Clear View LCD II Touch screen makes shooting simple.

Features

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**Part
Exchange
Welcome**

Body only £666

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Features

- 22.3 Megapixel full-frame sensor
- 61-point autofocus
- Up to 6fps continuous shooting
- Native ISO 100-25,600 sensitivity
- Full HD video with manual control
- 14-bit DIGIC 5+ processor
- Enhanced Weather sealing
- 3.2-inch 1,040,000-dot screen
- HDR mode with presets



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**Latest
Canon
Lenses**



Nikon D800

Part Exchange Welcome

- 36.3 effective megapixel, full-frame sensor.
- EXPEED 3 (14-bit A/D conversion) processor.
- Shoot 1080p HD video in FX & DX modes. You can now shoot broadcast quality video and record uncompressed movies to an external recorder.
- ISO Range 100-6,400 (extendable from 50 – 25,600).
- 30 to 1/8000 sec. plus bulb shutter speeds.
- Multi-CAM 3500FX; TTL phase-detection AF.
- AF-S, AF-C, focus tracking, face detection, single point selection, AF support in live view; manual focus with electronic rangefinder focus modes.
- 86,400-pixel RGB sensor metering.
- 3D Colour matrix metering, centre-weighted and spot metering (approx. 1.5%).
- Advanced active D Lighting.
- Manual pop-up flash; GN 12 (ISO 100, m); iTTL flash control; 24mm field of view coverage.
- Twin card slots - Compact Flash and SD.



D800 Body £2589 D800E Body £2799

Nikon D4

Part Exchange Welcome

- 16.2 effective megapixel, full-frame sensor (16.6MP total).
- 10fps shooting with AF and AE, 11fps with focus and exposure locked, 24fps 2.5MP grabs.
- 91,000 pixel sensor for metering, white balance, flash exposure, face detection and active d-lighting.
- ISO Range 100-12,800 (extendable from 50 – 204,800).
- MultiCAM 3500FX Autofocus sensor works in lower light and with smaller apertures.
- Two sub-selector joystick/buttons for shooting orientation.
- 1080p 30 HD video at up to 24Mbps with uncompressed video output.
- New EN-EL18 battery (21.6Wh capacity, CIPA-rated at 2600 shots).
- Twin card slots - one Compact Flash and one XQD.



D4 Body £4899

Nikon D3200

Part Exchange Welcome

- Guide Mode uses sample images and clear instructions to show you how to take great photos in a few simple steps.
- 24.2-MP DX-format CMOS sensor.
- Go cinematic: with the camera's large image sensor and high ISO, you can record sharp Full HD (1080p) video clips.
- High ISO (100-6400): take great images in low light or sharp shots of fast-moving subjects.
- Features an Auto ISO setting, and ISO is extendable up to 12800.
- Razor-sharp 11-point autofocus system: enjoy fast and precise autofocus coverage throughout the frame.
- Wireless Mobile Adapter: use the optional WU-1a to share images directly from the D3200 to a smartphone or tablet, or to control the camera remotely via your smart device.
- EXPEED 3: Nikon's fast and powerful image processing engine provides high-speed operation.
- 4FPS continuous shooting.



D3200 Body £477 D3200 + 18-55mm VR £519

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ALL L series lenses especially 300mm f2.8, 400mm f2.8, 500mm f4 and 600mm f4.

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Part Exchange
Welcome

GITZO

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(Carbon Fibre)

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GH5380SQR	Systematic ball head	£272
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body only
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Full FRAM. PRO DSLR

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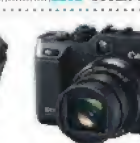


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60mm F2.8 AFN Macro	E++ £299	50mm F1.8 AIS	E++ £49 - £59		
70-200mm F2.8 G AFs ED VR	E++ £1049 - £1,099	50mm F1.8 Non AI	E++ £39 - £49		
70-210mm F4.5-5.6 AF	E++ £89	50-155mm F2.8 AIS	E++ £175		
70-210mm F4.5-5.6 AFN	E++ £179	50-300mm F4.5 AI	E++ £399		
70-300mm F4.5-5.6 AF	Exc/E++ £39 - £79	60-200mm F4.5 AI	As Seen £59		
70-300mm F4.5-5.6 ED AFD	E++ £149	135mm F3.5 Non AI	As Seen £59		
75-240mm F4.5-5.6 AFD	E++ £39 - £89	180mm F2.8 ED AIS	Unused £699		
80-200mm F2.8 ED AFD	E++ £399	200mm F2.8 P	E++ £199		
80-200mm F2.8 ED AFD	E++ £399	200mm F4 AI	E++ £59		
80-200mm F4.5-5.6 AFD	E++ £149	200mm F4 Non AI	E++ £79		
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85mm F1.4 AFD	E+/Mint £699 - £749	300mm F4.5 Non AI	E++ £125		
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Sigma 8mm F4.0 EX Fisheye	E++ £399	Tamron 70-210mm F3.5 SP	E++ £89		
Sigma 15-50mm F2.8-4.5 DC HSM OS	E++ £129 - £139	Tamron 300mm F3.5 SP	E++ £65		
Sigma 20mm F1.8 EX DG	E++ £299	Vivitar 35-85mm F2.8 Series 1	E++ £49		
Sigma 24-70mm F2.8 EX DG	E++ £219	Vivitar 70-210mm F3.5 Series 1	E++ £129		
Sigma 24-70mm F2.8 EX DG Asph.	E++ £219	SB11 Speedlight	E++/Unused £79 - £175		
Sigma 30mm F1.4 DC EX HSM	E++ £279	SB12 Speedlight	E++ £39		
Sigma 50mm F1.8 EX DG MACRO	E++ £149	SB15 Speedlight	E++ £39 - £59		
Sigma 50-500mm F4-6.3 Apo DG	E++ £699	SB17 Speedlight	E++ £39 - £59		
Sigma 70-300mm F4-5.6 Apo Macro	E++ £219	SB17 Speedlight	E++ £39 - £59		
Sigma 105mm F2.8 EX Macro	E++ £259 - £269	SB18 Speedlight	E++/Unused £10 - £30		
Sigma 135-400mm F4.5-5.6 Apo DG	E++ £1,299 - £1,349	SB20 Speedlight	E++ £39 - £49		
Sigma 150-500mm F5-6.3 Apo DG OS	E++ £1,399 - £1,449	SB21 Ringflash	E++ £149		
HSM	E++ £149	SB22 Battery Pack	Unused £35 - £59		
Sigma 400mm F5.6 Apo	E++ £1,399 - £1,449	SB23 Battery Pack	E++/Mint £39 - £59		
Tamron 28-70mm F3.5-5.6 Asph.	E++ £99	SR2 Ringflash	E++ £149		
Tamron 28-300mm F3.5-5.6 XR Di	E++ £139	SR2 Ringflash	E++ £149		
Tamron 12-24mm F4.0 ALX PRO SD E++	Mint £299 - £349				
Tamron 16-50mm F2.8 ATX Di DX	Mint £399				
Tamron 24-300mm F3.5-5.6 Asph.	E++ £219				
Tamron 28-300mm F3.5-5.6	Unused £99				
Tamron 400mm F5.6 ATX SD	E++ £249				
Vivitar 19-50mm F3.5-5.6 Series 1	E++ £79				
Zenit 50mm F1.4 Flare 2P	E++ £49				
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Teleplus 2x MC Converter	E++ £49				
TC16A Teleconverter	E+/Unused £59 - £99				
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MF21 Multi Control Back	Unused £59				
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MF28 Multi Control Back	E++ £149				
MF30 Charger Unit	E++ £49				
PF2 Focus Stage	E++ £49				
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Polaroid Back F5	E++ £149				
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SB23 Speedlight	E++ £39 - £49				
SB24 Speedlight	E++ £39 - £49				
SB25 Speedlight	E++ £39 - £49				
SB26 Speedlight	E++ £39 - £49				
SB27 Speedlight	E++ £39 - £49				
SB28 Speedlight	E++ £39 - £49				
SB29 Speedlight	E++ £39 - £49				
SB30 Speedlight	E++ £39 - £49				
SB30X Speedlight	E++ £39 - £49				
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F3 Body Only	E++ £99 - £199
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F2A Chrome Body Only	E++ £189 - £239
F2 Chrome Body Only	Exc £175
F2 Chrome Chrome Body Only	E++ £149 - £175
F Chrome Apolo Body Only	E++ £175
F Chrome FTN Body Only	E++ £199
F3A3A Chrome Body + MF16 Back	Mint £499
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F3A Chrome Body Only	Exc/E++ £139 - £169
F3A Black Body Only	E++ £99
F3A Chrome Body Only	E++ £79
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645M + 45-85mm F4.5 F	E++ £749 - £799
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35-55mm F4.5 AI FA	Mint £139
45mm F2.8 A	E++ £229
55-105mm F3.5-4.5 FA	E++ £175
45-85mm F4.5 FA	E++ £499
55mm F2.8 A	E++ £225
60-160mm F4.5 A	E++ £299 - £339
100-160mm F4.5 A	E++ £349
120mm F4 Macro FA	E++ £399
150mm F2.8 (IF) FA	E++ £499
150mm F3.5 A	Unknown/E++ £189 - £229
400mm F5.6 ED (IF) FA	E++ £1,299
128 Insert	E++/Mint £25 - £79
228 Insert	E++ £35 - £59

Pentax 67 Series

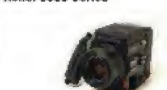
67 Mirror Up Complete	E++ £449
55mm F4.5 Fisheye Takumar	E++ £359
45mm F4 SMC	E++ £349 - £449

75mm F4.5 Takumar	E++ £125
135mm F4 Macro	E++ £299
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165mm F2.8	Exc £199
200mm F4	E++ £199
200mm F4 Takumar	E+/E++ £119 - £199
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P30N Body Only	E++ £25 - £29
P30 + 50mm F2	E++ £39
P30 Body Only	E++ £29
A3 + 50mm F2	E++ £39
A3 Body Only	E++ £49
17mm F4 SMC Pange	E++ £449
24-35mm F3.5 SMC M	E++ £159 - £169
28-50mm F3.5-4.5 SMC M	E++ £85 - £175
35-70mm F2.8 SMC A	E++ £39
35-70mm F2.8 SMC M	E++ £39
35-80mm F4-5.6 SMC A	E++ £115 - £125
40-80mm F2.8-4 SMC A	E++ £109 - £169
50mm F1.4 SMC A	E++ £159
50mm F2 SMC A	E++ £129
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135mm F3.5 Super Takumar	E++ £35
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AF2005a Flash	E++ £20 - £25
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OM2 Black Body Only	E++ £79
OM2 Chrome Body Only	E++ £79
OM1N Chrome + 50mm F1.8	E++ £79
OM1N Chrome Body Only	As Seen £129
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50-250mm F5 Zuiko	E++ £169 - £349
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75-150mm F4 Zuiko	E++ £25 - £49
80mm F4 Macro Zuiko	E++ £175 - £189
100mm F2.8 Zuiko	E++ £29
135mm F3.5 Zuiko	E++ £29
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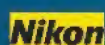
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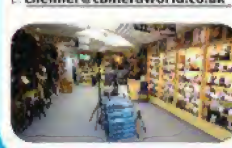
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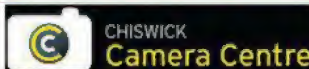
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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

IF PRESSED, and so long as my wife isn't within earshot, I'll admit to owning more than 300 film cameras, but I can count on the fingers of one hand the number I bought brand new. The Pentax Auto 110 is one of them.

When I was a student in 1981, I went on a two-month trip to India. As a keen amateur photographer, but one who was mindful of the need to travel light, I had a long, hard think about getting the Pentax outfit. The size advantage is unquestionable, but so is the inevitable compromise in image quality that goes with the small 110 negative, which is only a quarter of the area of a normal 35mm frame.

While it could easily be mistaken for a toy, this was a fully fledged system camera. The standard outfit that I bought came with three lenses, a motordrive and a flash. A more comprehensive 'major outfit' also included a range of filters and close-up lenses. These outfits still appear regularly on the second-hand market, often at remarkably cheap prices. Much was made at the time of the quality of the lenses. If I remember correctly, there were boasts that the lenses easily outperformed the then available film emulsions.

This is an opportune moment to be writing about a 110 camera, as the format seems to have come back from the dead. It was Kodak that introduced 110 (also known as Pocket Instamatic) film, but the company stopped making it a few years ago. This left Fujifilm as the last remaining manufacturer, until it too gave up in 2009. Until this year, the only 110 film available was expired stock, which, if well kept, and fairly recent, was perfectly usable, but was always going to be a finite supply. The price of older and less well cared for single cartridges started to creep up on eBay.

As a photography-obsessed schoolboy in the 1970s with a subscription to AP, I remember being intrigued to hear of an organisation called CAMRA. My



initial excitement evaporated when it turned out that this was the Campaign for Real Ale, and nothing to do with cameras at all, although it wasn't long before I began to appreciate their work as well! I mention this, because in their own small way, the Lomography people have done a similar job in rescuing a dying product, as CAMRA did with real ale in the 1970s and '80s. Much to the astonishment and delight of the, admittedly, very niche market, two brand-new 110 films are back in the shops, and for now the format has stepped back from the brink of extinction.

Although I used a 35mm SLR for more serious photography, for two decades the Pentax was my take-everywhere camera. I used to have the camera in one pocket, and a little zipped leather pouch with the wideangle and telephoto lenses in the other, and was barely aware that I was carrying them. Most of my holiday photos and family snaps were taken with the Pentax, until I got my first digital compact in 2001.

After ten years in a cupboard, it perhaps wasn't surprising that the shutter seemed a little sluggish when I first put new batteries in the camera, but after a few cycles it was as good as new. As the name suggests, the Auto 110 doesn't have any manual controls, other than focusing. The programmed electronic exposure system sets a suitable combination of shutter speeds and apertures, and an orange light in the viewfinder warns you if a long exposure will be used. In low light the shutter can be open for several seconds, so the camera is able to cope with a wide range of lighting conditions.

Having not seen the light of day for many years, I thought the little Pentax deserved a holiday, so I took it with me on a short break to Barcelona in Spain, where it came into its own in the dimly lit market off the Ramblas. The film on this occasion was several years past its sell-by date, but now, in 2012, we can once more enjoy 110 film as fresh as the fish in the market! **AP**



To read more about Tony's 52 cameras project, visit <http://52cameras.blogspot.com>. More photos from the Pentax Auto 110 can be seen at www.flickr.com/photos/tony_kemplen/sets/72157625369739374/

Editorial

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Welcome



While a new camera may have a plethora of new features to make it shoot faster, more precisely and at higher sensitivities, it is in the lens where image quality and creativity can be really challenged. The ability to place a variety of lenses on our cameras is what draws many to SLR or CSC varieties, so sticking with the kit lens is a missed opportunity. Although new lenses may be expensive – sometimes costing more than the camera itself – the established lens mounts possess a huge back catalogue of compatible optics readily available on the second-hand market. As lenses are updated and replaced, old versions can be picked up for a fraction of their original prices, many of which still deliver superb image quality. And those that don't have this quality can offer the possibility of unusual effects that are better than any digital filter. You needn't be restricted by your camera's lens mount, either, as with a small adapter almost any lens available can be fitted on the front of your camera – even those designed for enlargers or CCTV cameras. In this supplement, we explore some of those lenses on offer. If it whets your appetite, you'll find many of these lenses from the dealers listed in the back of *Amateur Photographer* every week, in your local camera store or online via sites like eBay. **Mat Gallagher, deputy editor**

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Photographer**

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AP buyers' guide...

Last-generation lenses

We've chosen some excellent discontinued lenses that cost a lot less than their replacements yet are often a match in optical quality

WHEN looking to expand your lens selection, it is natural to head straight for the current models adorning your local camera shop or favourite photo website. When a lens is updated, the maker tends to tweak the handling and performance rather than carrying out a major transformation, leaving the older model

to become a bargain in its second-hand form. New generation lenses often have only a slight increase in optical quality.

Over the next five pages we examine a selection of discontinued lenses that offer excellent features and great value for money. Prices have been taken from a selection of dealers and the eBay internet auction site.

TAMRON 18-270mm f/3.5-6.3 DI II VC LD Aspherical £230

Our twin test of Tamron's 18-270mm superzoom lens (AP 27 June 2009) showed it to be capable of comfortably matching the build quality, handling and performance of an 18-200mm lens, while offering an extended telephoto setting. It is designed for the APS-C format, giving an equivalent 27-405mm focal length when used with a camera with a 1.5x crop factor. The zoom range of 15x was world-leading for a wide superzoom until the recent release of Nikon's 18-300mm optic.

In 2011, the lens was replaced by the 'PZD' version, which was smaller and lighter, by approximately 20%, had a 62mm filter thread instead of 72mm, and saw the introduction of the

company's piezo ultrasonic motor for silent and rapid autofocus. However, those who do not require these improvements can rest assured that there is little to choose between the two lenses when it comes to optical quality, so a good saving can be had by purchasing the older model.

NIKKOR 50mm f/1.8 AF (and AF D) £100

When Nikon introduced the Nikkor AF-S 50mm f/1.8G lens last year, it was the first time in 30 years that it had changed the optical design of its 50mm f/1.8 lens.

In our test in AP 23 July 2011, we discovered that while the new lens is slightly sharper when shooting at f/1.8 and has slightly better contrast, the older Nikkor AF (pictured) and AF-D lenses were almost identical in terms of detail resolution.

Even better is that the older Nikkor 50mm f/1.8 lenses can be found second-hand for less than £100, which saves around £60 on the current lens. It has been known for these older 50mm f/1.8 lenses to be sold with old Nikon

AF film cameras for less than £80, so if you look out you can find a real bargain.

One thing to note is that the newer Nikkor AF-S 50mm f/1.8G lens has no aperture ring, and more importantly it also has a built-in AF motor. The older lenses don't have this internal AF motor, so rely instead on a camera with its own built-in AF motor. Generally, this is not available on entry-level Nikon DSLRs, so on models below the D7000 you can still use manual focus.



TOKINA 28-70mm f/2.8 AT-X Pro SV £100-£150

Tokina no longer makes a 28-70mm f/2.8 lens, instead manufacturing a 28-80mm f/2.8. The AT-X Pro SV was the last in the line of Tokina's renowned 28-70mm range, with the SV denomination standing for 'special value'.

Designed for 35mm film or full-frame digital cameras, the most attractive feature of this lens has to be its price. Like other third-party optics, it was very reasonably priced to begin with, but second-hand these models can be found for around £100. That is

excellent value for a full-frame lens with a constant f/2.8 aperture.

With 15 elements in 16 groups and a solid metal construction, the lens is extremely well built. Image quality does suffer when the f/2.8 aperture setting is used, but when stopped down to f/4 or f/5.6 the lens is very sharp, especially given its price. For those with a full-frame DSLR looking for an affordable short zoom lens, this is an excellent option.

CANON EF 55-200mm f/4.5-5.6 II USM £100

Now superseded by the EF-S 55-250mm version, this lens is the perfect accompaniment to the standard 18-55mm kit lens that comes with most of Canon's DSLR range. At launch, this second version featured a redesigned grip, new lens coatings to minimise ghosting and flare, and faster autofocus. There's no image stabilisation, though, and the maximum aperture is quite small, but with second-hand prices at around £100, it is an affordable addition to a collection. The first version of the current EF-S 55-250mm lens features image stabilisation and is available for as little as £150 second-hand.

MINOLTA 50mm f/2.8 Macro £150-£250

When Sony bought out Konica Minolta, it also inherited the Minolta Alpha mount, which gave birth to Sony's Alpha range of DSLR cameras. Much of the technology in early Sony DSLRs also came from Minolta, with many lenses aesthetically redesigned and rebranded as Sony Alpha products.

One such lens is the Sony 50mm f/2.8 Macro, which is optically the same as the Minolta 50mm f/2.8 Macro. Originally released in 1985, the Minolta version went through two later revisions. In 1993, the RS model was released with a focus-range limiter and a focus-hold button, as well as a much needed rubber focusing ring grip. An even later 2001 version was largely a restyled version of the 1993 model, but internally a more circular aperture was added.

The Sony lens retails for around £470, although the earlier Minolta lenses can be found second-hand for under £250. If you hunt around, the original 1985 model (pictured) can be purchased for as little as £150.

With 1:1 reproduction at a closest focus distance of 20cm, Sony Alpha users searching for a highly affordable macro lens should look no further. It will also act as a nice portrait optic on Sony DSLRs with APS-C-sized sensors.

CANON 28-105mm f/3.5-4.5 II USM £100

This very compact lens offers a handy extended range for a standard zoom, reaching the popular 105mm focal length used for portraits and close-up work. It has since been replaced by a larger 28-135mm optic with a smaller maximum aperture. This lens is a hangover from the film-camera sector and its focal length is less suited to the 1.6x crop of Canon APS-C sensors, equating to 45-168mm. Full-frame users are more likely to be drawn to the 24-105mm L-series model, but this lens is a fraction of the cost and, while it won't match the L-series glass, still produces nice results.

NIKKOR AF 35mm f/2 D £200

This lens is popular with reportage photographers, thanks to its 35mm focal length, fast f/2 maximum aperture, compact (64.5mm) length and lightweight (205g) build. The lens is compatible with full-frame and APS-C sensors, the latter giving an approximate 52mm focal length.

Optical construction is simple, with six elements in five groups, and it should not be forgotten that the minimum focus depth is 25cm, enabling an impressive 1:4 reproduction. The filter thread is 52mm and made from plastic, so be sure to check the condition when buying second-hand. A hood is optional here, although the lens is known to control flare very well. It is also known for its fast focusing. As with any Nikon AF-D lenses, autofocus is available with Nikon bodies that feature an AF motor, which is the D7000 or 'higher'.

AP buyers' guide...

Last-generation lenses

SIGMA 50-500mm f/4-6.3 EX DG HSM APO £600

With a 10x focal length ranging from a standard 50mm to telephoto 500mm, this Sigma lens offers the widest focal range of any telephoto lens. It is known as the 'Bigma', and comes in at just under 2kg and 218.5mm in length, with a filter thread of 86mm. The build consists of 20 elements in 16 groups.

Its 2010 replacement is similar in many ways, but offers optical stabilisation, which aims to deal with what is possibly the most limiting factor of this older lens. Without stabilisation, the 50-500mm lens is best used in good light to avoid camera shake at its more telephoto settings, or mounted to a tripod and with a cable release to allow the use of slower shutter speeds. The later version allows a claimed 4 additional stops of usable, slower shutter speeds, but it is also significantly more expensive – approximately double the price.

SIGMA 12-24mm f/4.5-5.6 EX DG £400

This full-frame lens remained a popular choice for landscape photographers from its launch in 2003 until its replacement with a Mark II version earlier this year. The original lens offers minimal distortion despite its wide field of view, and on the APS-C format produces an equivalent 19-38mm focal length, which is still perfect landscape territory, although the more affordable 10-20mm digital-only model has captured some of this market. The Mark II optic has a new lens construction with elements that reduce distortion and aberration, yet this first edition is still great. It is available second-hand for around £400.

NIKKOR AF 60mm f/2.8D Micro £250

After 15 years in production, the Nikkor 60mm AF-D was replaced by the AF-S version in 2008. The most significant difference between the two lenses is that the latest version has a built-in motor that provides autofocus even with entry-level DSLRs that do not have a built-in AF motor themselves, such as the current Nikon D3100, D3200 and D5100. With the AF-D model, AF is only possible with a Nikon D7000 or 'higher'.

At 440g and 74.5mm in length, the older version is a compact macro lens (Nikon terms its macro lenses 'micro') with close focusing of 22cm, 1:1 reproduction and the company's close-range correction (CRC) system for

high performance at both near and far focusing distances. The newer lens features more elements and aperture blades, with a construction consisting of 12 elements in nine groups and nine aperture blades. The AF-D lens has eight elements in seven groups, and with seven aperture blades that are not rounded it has less impressive out-of-focus areas.

This lens is compatible with full-frame and APS-C formats, the latter of which provides a 90mm focal length – ideal for getting a greater distance from macro subjects. A lens hood was not supplied with the lens, but an optional hood is available.



NIKKOR AF-S 18-200mm f/3.5-5.6G DX ED VR £350

This optic was originally introduced in 2005 as one of the first superzoom lenses for digital cameras. With a huge 11.1x zoom range (27-300mm equivalent), this is a highly versatile lens that can be used to photograph many different scenes. In 2009, a Mark II (and current) version was introduced with a few new features, one of which is a zoom lock to stop the lens creeping when not in use. The vibration reduction system has also been upgraded, with the current optic making use of the second-generation VR II system. Finally, the current lens uses Nikkor's Super

Integrated Coating on its lens elements, which is designed to reduce lens flare and improve contrast.

However, optically the latest model is the same as the original. Both feature 16 elements in 12 groups, including two ED glass elements and three aspherical elements, which gives almost identical image quality. Second-hand versions of the original 18-200mm lens can be found for as little as £300, although generally they are available for around £350-£370. This is around £200 cheaper than the Mark II version, which costs around £580.

SIGMA 105mm f/2.8 EX DG Macro £250

This is the lens we use at AP to shoot the test chart when reviewing cameras because it delivers such impressive resolution. Although designed for close-up work, the Sigma 105mm f/2.8 can be used to achieve a nice shallow depth of field in portraits and it comes in just about every major SLR mount. It was replaced with a new version earlier this year, which included a new optical construction and image stabilisation, but for tripod-based macro use or distant subjects, this is still a great option

PENTAX SMC D-FA Macro 100mm f/2.8 £350

Pentax announced its SMC D-FA Macro 100mm f/2.8 WR in 2010 to replace the older, 'non-WR' version. The key difference is build quality: where the latest model features a weather-resistant aluminium body (and consequently no aperture ring), this older version is made from plastic and does feature an aperture ring. Most importantly for anyone considering this lens is that both versions feature the same optical construction (nine elements in eight groups), a 49mm filter thread and 1:1 magnification for macro work. This makes the older lens equally capable of delivering excellent-quality macro images or portraits.

Minor differences in out-of-focus areas (bokeh) may be seen at f/2.8 and f/5.6, because at these settings the aperture blades in the latest WR model are classed by the company as rounded, whereas in the older version they are not.

LEICA Elmar-M 50mm f/2.8 £500

The first version of this lens was introduced alongside, and was only available with, the Leica M6J. In 1995, it became available separately in lightweight black (170g) or chrome (240g) versions. Leica opted to depart from the Elmarit name for this f/2.8 lens, instead calling it Elmar for 'historical' reasons. The lens has an aperture range of f/2.8-22, with its aperture ring in front of the last lens group. The barrel of the lens is collapsible and has a parallel guide focusing mount.

Images taken with this lens are free from curvilinear distortion, but suffer minor vignetting at maximum aperture. It is at f/5.6 that the optimum contrast and clarity can be achieved. Leica stopped production of the lens in 2007 and introduced its 'budget' Summarit-M 50mm f/2.5, which is still in production.

AP buyers' guide...

Last-generation lenses

CANON EF 70-200mm f/2.8L IS USM £800-£1,200

Like Canon's 24-70mm optic, this lens was a popular professional model until its replacement in early 2010. The Mark II version saw a new construction for better image quality, an improvement in the image stabilisation – from 3EV to 4EV – and closer focusing. This older lens, however, is still extremely sharp and gives great results throughout its range. This is a handy focal range for both full-frame and APS-C cameras, and features two stabilisation modes and a focus-limiter switch. When buying, look out for signs of heavy use, such as dents and scratches or dust inside the lens, as it may have had a hard life if previously used professionally.

LEICA Elmarit-M 28mm f/2.8 (III) £800

The first version of the Elmarit-M 28mm f/2.8 lens was released in 1965 and is one of the most reworked lenses in Leica's collection, now in its fifth incarnation (Elmarit-M 28mm f/2.8 Asph), announced in 2005. With each release, Leica has reduced the size of the lens, with the current version the most compact Leica M model and with a claimed improvement to its optical performance.

The third-generation optic featured here was produced from 1979-1993. It has an optical construction of eight elements in six groups, rearranged since the previous model to accommodate a more compact build. Unlike its predecessor, though, the Mark III optic here has a redesigned mount that features Leica's familiar focusing tab, making it a firm favourite with reportage photographers. Leica states that the optimum aperture setting of the lens for centre contrast and sharpness is f/4, but its range stretches from f/2.8 to f/22.

CANON EF 24-70mm f/2.8L USM £700-£900

This highly popular standard professional zoom lens was only recently replaced with a Mark II version, and is well worth seeking out. The new lens reversed the extension, so it now extends for longer focal lengths, while this version extends for shorter focal lengths. It features a 77mm filter thread and a water-resistant body to complement Canon's professional camera bodies. Results are extremely sharp, and its constant f/2.8 aperture is great for low-light shooting. This is an ideal lens for any full-frame Canon body. The new model is only just reaching stores, but once it does we expect this older version to be a popular second-hand choice.



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50mm f1.4 EF USM C	£231
50mm f1.4 FD C	£78
60mm f2.8 EF-S MACRO C	£248
55-200mm f4.5-5.6 IS USM II C	£65
55-250mm f4.5-5.6 IS USM W	£162
55-250mm f4.5-5.6 IS USM C	£165
60mm f2.8 EF-S MACRO USM W	£297
70-200mm f4L USM C	£427
70-200mm f4L IS USM C	£824
70-210mm f4 FD C	£65
70-300mm f4.5-5.6 IS USM W	£292
75-300mm f4.5-5.6 EF C	£45
75-300mm f4.5-5.6 EF MKII C	£117
75-300mm f4.5-5.6 EF USM C	£129
80-200mm f4.5-5.6 EF C	£65
85mm f1.8 FD C	£122
100-400mm f5.6-6.3L IS USM W	£1000
100-400mm f5.6-6.3L IS USM C	£1027
100-300mm f5.6 FD C	£67

100mm f2 USM W	£297
100mm f2.8 MACRO USM C	£326
100mm f2.8L IS MACRO USM C	£599
100mm f2.8L IS MACRO USM W	£575
100mm f3.5 FD C	£50
135mm f2L USM W	£775
135mm f3.5 FD C	£42
135mm f3.5 L39 C	£150
200mm f4 FD C	£42
200mm f2.8L MKII USM C	£500
300mm f4 IS USM W	£850
1.4X EXTENDER MK3 W	£345
2X EXTENDER MK1 W	£249
SAMYANG 500mm f6.3 MIRROR C	£112
SIGMA 8-16mm f4-5.6 DC C	£400
SIGMA 10-20mm f4.5-6.3 DC C	£315
SIGMA 18-35mm f2.8-4.5 C	£81
SIGMA 18-125mm f2.8-5.6 DC OS C	£186
SIGMA 24-70mm f2.8 EX ASPH. C	£350
SIGMA 105mm f2.8 MACRO W	£285
SIGMA 120-400mm f4.5-5.6 HSM OS C	£547
TAMRON 11-18mm f4.5-5.6 LD C	£325
POLAROID BATTERY GRIP FOR 7D W	£30
BG-E3 BATTERY GRIP C	£45
BG-E2 BATTERY GRIP W	£81
BG-E2n BATTERY GRIP W	£75
WINDER A C	£21
OC-E3 FLASH CORD C	£39
550EX FLASHGUN C	£137
270EX FLASHGUN C	£75
290EX FLASHGUN C	£32
REC WIC	£9

CONTAX

50mm f1.7 ZEISS W	£143
50mm f1.7 ZEISS W	£120
135mm f2.8 T* ZEISS W	£220
135mm f2.8 C ZEISS W	£228
200mm f4 ZEISS W	£240

HASSELBLAD

60mm f4 CF C	£800
135mm f5.6 PLANAR C	£250
135mm f5.6 T* C	£355
250mm f5.6 T* C	£350
250mm f5.6 SONNAR C	£225

HASSELBLAD 60mm

f/3.5 CB



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350mm f5.6 TELE-TESSAR T* C	£550
MANUAL BELLOWS & SCOOPER C	£275
A12 MAG C	£110
A12 CHROME MAG C	£110
12 ON MAG C	£30
P42 PRISM C	£50
HCA PRISM	£75
CHIMNEY FINDER C	£75
FLASH CAP CLAMP C	£10
ELM RELEASE ADAPTER C	£10
SPORTS FINDER C	£20
PISTOL GRIP C	£30
QR TRIPPOD PLATES C	EACH £20

LEICA

50mm f2.8 ELMAR COLLAPSIBLE C	£675
LEITZ 5cm f3.5 C	£475

MAMIYA

50mm f4.5 RZ C	£205
50mm f4.5 W RZ W	£340
50mm f4.5 W RZ C	£340
50mm f2.8 RZ C	£95

MAMIYA 50mm

f4.5 W SEKOR Z



£340

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NIKON 18-200mm

f/3.5-5.6 AF-S VR



£397

CHELMSFORD
EXCELLENT
CONDITION

80mm f2.8 C	£50
135mm f4.5 FOR TLR C	£100
135mm f2.8 SEKKOR M42 FIT C	£45
360mm f6 SEKKOR Sekor 2 W	£210

NIKON

12-24mm f4G IF-ED C	£697
16mm f2.8 AI C	£325
16-85mm f3.5-5.6G AF-S VR W	£367
17-55mm f2.8 ED DX C	£710
17-55mm f2.8 ED DX W	£710
18-70mm f3.5-5.6 ED DX W	£145
18-70mm f3.5-5.6 ED DX C	£165
18-105mm AF-S VR W	£145
18-105mm f3.5-5.6 VR C	£150
18-135mm f3.5-5.6 AF-S C	£147
18-200mm f3.5-5.6 VR W	£420
18-200mm f3.5-5.6 VR C	£397
24-120mm f3.5-5.6 ED AF C	£150
28mm f2.8 D C	£187
28mm f3.5 C	£75
28mm f2.8 D W	£228
28-105mm f3.5-4.5 AF-D C	£147
28-200mm f3.5-5.6 AF-D C	£150
35mm f3.5 PC NIPPON KOGAKU C	£200
35-70mm f3.5-4.5 AF W	£52
35-70mm f3.5-4.5 AF C	£86
35-105mm f3.5-4.5 AF C	£120
35-135mm f3.5-5.6 AF C	£125
43-86mm f3.5 C	£60
43-86mm f3.5 AF W	£58
50mm f1.4 AI C	£128
50mm f1.4 AF-D W	£175
50mm f1.4G AF-AF W	£235
50mm f1.8 AIS C	£62
50mm f1.8 AF-D W	£125
50mm f1.8 AF-D C	£121
55mm f3.5 MICRO PC AUTO	
& 1/42 TUBE W	£175
55-200mm f4.5-5.6 W	£95
55-200mm f4.5-5.6 C	£82
55-200mm f4.5-5.6 VR C	£155
60mm f2.8 af-d MICRO C	£310
70-300mm f4.5-5.6 VR W	£375
70-300mm f4.5-5.6 VR C	£360
70-300mm f4.5-5.6 ED W	£185
80-200mm f4.5-5.6 AF-D W	£67

SIGMA 120-400mm

f/4.5-5.6 OS HSM NIKON FIT



£397

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CONDITION

80-200mm f4.5-5.6 AF-D W	£100
85mm f1.8 AI W	£67
85mm f2.8 AI W	£195
85mm f2.8 AI C	£205
85mm f2.8 PC MICRO W	£99
105mm f2.8 AF-D C	£701
135mm f2.8 AI C	£125
180mm f2.8 AIS ED W	£375
200mm f2.8 f2.8 AF-D C	£375
200mm f4 AI W	£145
300mm f4.5 AI C	£157
TC16 A CONVERTER C	£101
SIGMA 18-125mm f3.5-5.6 DC OS C	£186
SIGMA 24mm f1.8 EX DG W	£325
SIGMA 24-70mm f2.8 EX ASPH. C	£282
SIGMA 24-70mm f2.8 IF C	£492
SIGMA 100-300mm f4 HSM C	£625
SIGMA 120-400mm f4.5-5.6 OS HSM W	£549
SIGMA 150mm f2.8 APO C	£500
TAMRON 55-200mm f4.5-5.6 Di II W	£45

TOKINA 11-16mm f2.8 ATX PRO W	£30
TOKINA 12-24mm f4 ATX PRO W	£30
ZEISS 50mm f2.2 ZF W	£850
TELEPLUS 1.5x Tele-Converter C	£80
M2 TUBE C	£20

AR-3 RELEASE C	£12
MB-15 GRIP C	£40
MD-4 DRIVE FOR F3 W	£55
MD-11 DRIVE W	£51
MD-12 C	£47
MC25 2 PIN ADAP C	£40
SC17 TTL C	£20
SC29 SB700/900 C	£40
SU-4 CONTROLLER C	£40
SC17 W	£30
ML-E3 REMOTE W	£10

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9-18mm f4-5.6 M Zuiko C	£450
11-22mm f2.8-4.0 ZR W	£354
14-45mm f3.5-5.6 W	£80
18-180mm 4/3RD W	£285

SIGMA 100-300mm

f/4 HSM IF APO NIKON FIT



£625

25mm f2.8 4/3RD W	£168
35mm f2.8 ZUiko C	£42
35mm f3.5 MACRO 4/3RD W	£155
35-70mm f3.5 ZUiko W	£75
40-150mm f4.5-5.6 ED 4/3RD W	£105
50mm f1.8 ZUiko C	£60
50mm f2 ED 4/3RD W	£375

SIGMA 10-20mm

f/4-5.6 HSM PENTAX FIT



£310

70-300mm f4.5-5.6 ED 4/3RD C	£200
135mm f3.5 ZUiko W	£80
TOKINA 28-70mm f2.8 DM W	£32

PANASONIC

14mm f2.5 ASPH W	£215
14mm f2.5 ASPH C	£205
45-200mm f4.5-5.6 LUMIX G VARIO C	£207

PENTAX

28mm f2.8 SMC-AI W	£43
50mm f1.4 SMC-AI C	£126
50-200mm f4.5-5.6 DA ED W	£103
70-210mm f4 SMC-M W	£47
80-200mm f4.5 SMC-M W	£56
80-200mm f4.5-5.6 FA W	£75
105mm f2.8 M42 C	£75
135mm f3.5 SMC-M W	£42
200mm f4 M42 C	£35
SAMSUNG 50-700mm f4.5-6.3 W	£105
SIGMA 10-20mm f4.5-5.6 W	£310
MACRO NIKON 50mm f1.8 PK FIT W	£55
RIKON 50mm f2 PK FIT W	£16
AF 360 FLASH W	£140
ANGLE FINDER K W	£31
BPM BELLOWS UNIT M42 C	£20

SONY / MINOLTA

16-80mm f3.5-4.5 ZA C	£350
18-55mm f3.5-4.5 W	£50
18-70mm f3.5-5.6 W	£110
MINOLTA 24-85mm f3.5-4.5 AF W	£100
MINOLTA 28-80mm f4.5-5.6 AF W	£43
MINOLTA 35-70mm f4 AF W	£85
MINOLTA 35-105mm f3.5-4.5 AF W	£75
MINOLTA 50mm f1.7 AF C	£89
MINOLTA 70-210mm f4.5-5.6 W	£76
MINOLTA 75-300mm f4.5-5.6 W	£100
MINOLTA 80-200mm f4.5-5.6 XI W	£150
MINOLTA 100-300mm f4.5-5.6 XI W	£115
SIGMA 18-50mm f2.8 EX W	£152
SIGMA 18-250mm f3.5-6.3 DC C	£315
TAMRON 28-200mm f3.5-6.3 XR W	£102
TAMRON 55-200mm f4.5-5.6 W	£60

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AP buyers' guide...

Lenses for less than £60

You don't have to spend a fortune to bulk up your lens line-up.

Richard Sibley looks at just what you can find for £60 or less

THE BEST lenses are the most expensive lenses, right? Well, yes and no. While the latest technology doesn't come cheap, there are still bargains to be had.

Photographic stores are the most obvious place to go hunting for interesting new lenses, but don't forget to check out local camera fairs. There are also charity shops, online stores and auction sites such as eBay, where some very inexpensive lenses can be found. As always when buying online, check the feedback for the seller, and if you aren't sure about something, email them and ask questions. Inexpensive used lenses are a

great way to fill a gap in a collection or to find out whether you want to use a particular focal length.

All the lenses on the following four pages are manual focus, and many have lens mounts that aren't found on contemporary cameras. However, there are many adapters and converters that will allow these lenses to be used on DSLRs, and especially on compact system cameras. And while this is by no means a comprehensive selection of lenses, it should spark a few ideas. Prices have been taken from a selection of dealers and the eBay internet auction site.

OLYMPUS ZUIKO 35mm f/2.8 £60

Designed to be used with the small Olympus OM SLRs, the Zuiko 35mm f/2.8 is compact, using a small 49mm filter thread. Comprising seven elements in six groups, with a minimal focus distance of 30cm, the Zuiko 35mm f/2.8 is a good general-purpose lens.

Paired with a camera with an APS-C sensor, the lens has the equivalent field of view of a 50mm lens, making it a good all-rounder that is particularly suited to street and documentary photography. Used on a micro four thirds camera via the Olympus OM mount adapter, the lens becomes a useful 70mm f/2.8 equivalent, which is great for portraits.

Due to the popularity of the Olympus Zuiko lenses, the 35mm f/2.8 is at the top of our budget, costing around £60. However, for the micro four thirds camera owner it is a small, light lens and, due to the popularity of the OM range, one of the few Olympus lenses that can be found at this highly affordable price.



CARL ZEISS JENA SONNAR 135mm f/3.5 £55

After the Second World War, the two plants belonging to Carl Zeiss were split into two companies. The original optical factory in Jena became part of Communist East Germany, or the German Democratic Republic, where they produced high-quality lenses mainly in the M42 screw-fit thread.

The Sonnar 135mm f/3.5 is one of the best of these lenses. Its multi-coated optics produce images with good colour and contrast, as well as nice out-of-focus bokeh when shooting at f/3.5. On a full-frame DSLR it is a great portrait lens for head-and-shoulders images, while the 200mm equivalent focal length on a compact system camera makes it an interesting choice for wildlife subjects.

These lenses are often well used and unloved, so inexpensive examples can be found for around £30, but expect to pay nearer £60 for an excellent example, like the one pictured here.

SIRIUS 500mm f/8 MIRROR LENS £60

Mirror, or catadioptric, lenses are a very inexpensive way to take telephoto images. Due to their design, these lenses have fixed apertures, usually of f/8. The advantage of the mirror design is that the lens is far smaller and lighter compared to a regular 500mm. However, the comparatively small fixed aperture means that the lens can be difficult to handhold, without increasing the shutter speed and ISO sensitivity. Out-of-focus areas also have a distinctive 'doughnut-shaped' bokeh, which is an effect that many people dislike.

However, as an entry-level telephoto lens, particularly for wildlife photography, a mirror lens, such as the Sirius 500mm f/8 (pictured), is a good affordable option. There are numerous proprietary and third-party 500mm lenses available, including Centon, Kenko, Opteka, Rokinon, Rubinar, Samyang, Sigma, Sirius, Tamron, Tokina, Vivitar and Yashica. Some of the lenses are, in fact, virtually identical and are simply rebranded versions of the same lens.

OPTOMAX 500mm f/8 £50

If the doughnut-shaped bokeh of a mirror lens doesn't appeal to you, the Optomax 500mm f/8 lens may be the answer. Looking more like a small telescope, this lens can usually be found in an M42 fit, although it can be used on other cameras via adapters. I have tried it on a micro four thirds camera where it offers the staggering equivalent field of view of a

1,000mm lens on a 35mm camera.

With a largest aperture of f/8, handholding this lens is difficult, but it does have a tripod mount and results will improve if fitted to a camera with image stabilisation. The lens is best used on a bright sunny day, where at around £50, it becomes a great way for beginners to try their hand at wildlife photography.

INDUSTAR 50mm f/3.5 £20

There are two versions of this lens pictured here and both are optically identical. The lens came with Soviet Zorki and Zenit cameras and was available in both M39 and M42 threads. This means it could be used on Leica and other screw-mount rangefinder cameras, as well as M42 screw-mount Zenit, Praktica and Pentax SLRs.

The main selling point of this lens today is its size. It is tiny, and smaller even than most enlarger lenses. The M39 and M42 are two of the most popular lens mounts of all time, so it is relatively straightforward to use either version of these lenses on a digital system camera. Using an adapter, the M42 Industar 50mm f/3.5 makes a great pancake lens for a DSLR, and either version makes a neat little portrait lens on a compact system camera.

These lenses are generally sharp, with smooth bokeh in out-of-focus areas. However, the unsophisticated lens coatings mean they can be low contrast and suffer from flare at some apertures. Vignetting can also be an issue when the lens is wide open. If you have the chance, try the lens before you buy it, although at a price of £20 you can't really go far wrong. The lens can produce some interesting effects that give images a 'toy camera' look.

OLYMPUS OM ZUIKO 35-70mm f/4 £40

This small zoom lens is not much larger than the kit lens you would find today accompanying a DSLR, and was originally released by Olympus in 1973 to cover the 35mm, 50mm and 70mm standard focal lengths in one convenient lens.

As a relatively short zoom, both in terms of focal length magnification and physical size, the 35-70mm is the perfect accompaniment for an Olympus OM camera. The lens is reasonably sharp, with a largely solid metal construction, and if the zoom range is kept to a fairly conservative focal length, image quality doesn't suffer too much.

This lens works well on an APS-C compact system camera as a portrait zoom lens, offering the equivalent field of view of a 52-105mm. When fitted to a micro four thirds camera using an Olympus-OM-to-micro-four-thirds adapter, this lens becomes a nice portrait zoom with a 70mm-140mm equivalent field of view.

HELIOS 44M-4 58mm f/2 £10

The Helios 44M-4 58mm f/2 is an M42-thread Russian lens and an all-time classic. Most photographers will have owned or at least used one of these lenses at some point.

First produced in 1955, the lens was in production until 1978 and underwent numerous cosmetic changes when made at different factories. It was the standard lens that came with Zenit 35mm SLRs and is readily available. I own a couple of them, one of which was bought a couple of years ago from the Disabled Photographers' Society stand at the Focus on Imaging show. I paid the princely sum of £5 for the lens – and the Zenit SLR to which it was attached.

Like the Industar lenses, the Helios 58mm is an ideal portrait lens on cameras with an APS-C-format sensor, and adapter rings to use it on most DSLR and compact system cameras can be found for £5-£20.

AP buyers' guide...

Lenses for less than £60



VIVITAR 70-210mm f/4.5-5.6 MACRO ZOOM £50

The Vivitar 70-210mm f/4-5.6 macro zoom lens can be found in a number of lens mounts, including Minolta MD, Nikon F, Olympus OM and Pentax K. Different versions of this lens are available, with the f/3.5 and f/4.5 maximum apertures thought to produce the best image quality.

The f/4.5-5.6 version of the lens seen here was made for Vivitar by Cosina. The 70-210mm macro zoom lenses were one of the first macro zoom lenses that produced good images. This f/3.5-5.6 version focuses as close as 50cm, making it a good choice for close-up shots of flowers and still-life subjects, although it really needs an additional dioptre lens to make it a true 1:1 macro.

Like many older zooms, this lens uses a push-pull mechanism to zoom in and out. This can tend to blow air and dust into the camera's mirror box and eventually onto a digital camera's sensor. This wasn't a concern when shooting on film, but it should be a consideration now. That said, if you are after a good flexible macro lens, the Vivitar 70-210mm is a good option, especially with the crop factor of an APS-C or four thirds lens giving the effect that you are even closer to the subject.



SUNAGOR SERIES 1 135mm f/2.8 £40

This lens can be found branded as Sunagor, Cosinon, Titar and probably a few other third-party names. Curiously, it has two aperture rings – one of which clicks each aperture into position, while the other one smoothly rotates between the maximum aperture and the set aperture. With no automatic connection between the lens and the camera, the second ring is simply to quickly open and close between the set aperture and fully open to make it easier to manual focus.

With a minimum focus distance of 2.2m, this model isn't known for being the sharpest lens you will ever come across. However, it does have nice out-of-focus areas and a good level of contrast.

PENTAX SMC 135mm f/3.5 £40

The Pentax SMC 135mm f/3.5 is an interesting short telephoto, with a very large aperture given the diminutive size of the lens. It also has a built-in lens hood.

Popular among Pentax film and digital camera users, the lens uses the Pentax K mount, so it can still be fitted to Pentax DSLRs where it becomes a 202mm f/3.5 equivalent. This focal length lends itself to a number of subjects, including travel, landscape and documentary photography. The images produced are very sharp, although the seven-bladed aperture doesn't produce nice bokeh, so if you want a nice bokeh effect shoot fully open at f/3.5. However, be aware that at this aperture the lens isn't at its sharpest.

NIKON E SERIES 50mm f/1.8 £50

Produced as a budget version of Nikkor's standard 50mm f/1.8, the E Series lenses were designed to accompany the smaller Nikon EM and FG SLR cameras. Interestingly, these lenses were named Nikon, not the standard Nikkor lenses.

These lenses are made largely of plastic, although they do have a metal inner barrel and therefore a metal filter thread. The lens mount is also made of metal.

Optically, the 50mm f/1.8 E Series lens is very sharp, and almost matches its more recent AF counterparts for resolution detail, although it isn't quite as sharp when at f/1.8. However, the best part of the lens is its slim design. When mounted on a DSLR, the 50mm f/1.8 E Series is slim enough to be considered a pancake lens, and even with the necessary adapter for a compact system camera it is still a very small and light combination to use as an f/1.8 portrait lens.

Thanks to **Mr Cad** (www.mrcad.co.uk) for the loan of lenses illustrated in this article

How to use...

Enlarger lenses

Enlarger lenses are among the cheapest good-quality optics available, so they are great for using on your camera to create unique images. **Richard Sibley** explains how

ENLARGER lenses are among the simplest of optics. With no internal focusing mechanism, their design is very straightforward – some have only four aperture blades. This simplicity, and the lack of demand for them, means they are currently extremely cheap to buy. A quick search online shows that you can get hold of one for as little as £5, but generally most range in price from £20–£40.

However, enlarger lenses were never intended for use in capturing an image, so there are some issues that must be overcome if you are to do so.

WHY USE AN ENLARGER LENS?

Designed as they are to project a flat piece of film onto the flat surface of photographic

paper, enlarger lenses show virtually no curvilinear distortion. This is why they are generally standard lenses: 50mm for 35mm film, or 80mm for medium-format film.

Edge-to-edge sharpness is also important when printing and, again, enlarger lenses must perform well in this regard. Vignetting is also a consideration at the edges of printed images, as the whole print must receive as close to an even exposure as possible. Therefore, enlarger lenses will have a minimum aperture of only f/4, or even f/5.6, which helps to avoid vignetting.

Like any other optics, there are certain enlarger lenses that perform well in all of the above, while others aren't quite up to scratch. However, by learning the qualities

of a specific lens, you can exploit it to take some stunning images.

THE BASICS

The vast majority of enlarger lenses have a 39mm screw thread. This thread is nearly identical to the M39 screw thread used by Leica and other manufacturers for their early rangefinder cameras. As such, it is possible to mount enlarger lenses onto M39 thread-mount cameras, and this means it is also possible to mount them to modern compact system cameras via a M39 adapter.

The problem is that the lenses have no means of focus. When used on an enlarger, they have the ability to focus back and forth by using a bellows. When on a camera, to focus an enlarger lens at different distances requires some back and forth movement.

HELICOID FOCUSING ADAPTERS

A HELICOID is a circular spiral mechanism that extends backwards and forwards when turned. The most obvious example of this is the movement of a lens barrel back and forth when a focus or zoom ring is turned.

Like any other lens adapter, these have a camera mount on one side and a lens mount the other. Twisting the helicoid mechanism will move the lens back

and forth, and thus change the position of the focus.

Most of the time, helicoid adapters are used for macro focusing. In effect, the helicoids become an adjustable macro extension tube, moving the lens back and forth to give the required level of magnification.

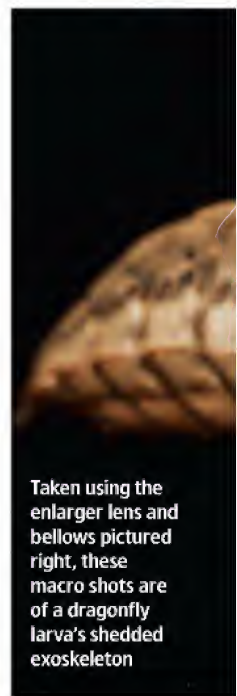
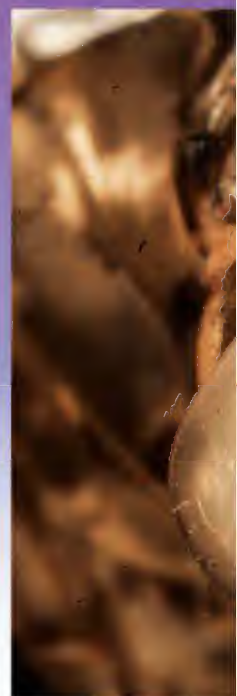
When used with an M39 screw thread, the helicoids can be used with an enlarger

lens, and the lens used as if it were a normal optic. Simply set the required aperture and use the helicoid's adapter to focus the lens back and forth. Depending on the size of the helicoid and the exact lens being used, it should be possible to focus to infinity.

The drawback here is the availability of these adapters. You won't often find them on the shelves of photographic retailers, so the internet and eBay are the best bets.



The helicoid adapter moves the enlarger lens back and forth to enable it to focus. This will only work on a compact system camera as the flange depth is short enough for it to focus. On a DSLR system, it will act more like an adjustable extension tube for macro images



Taken using the enlarger lens and bellows pictured right, these macro shots are of a dragonfly larva's shed exoskeleton



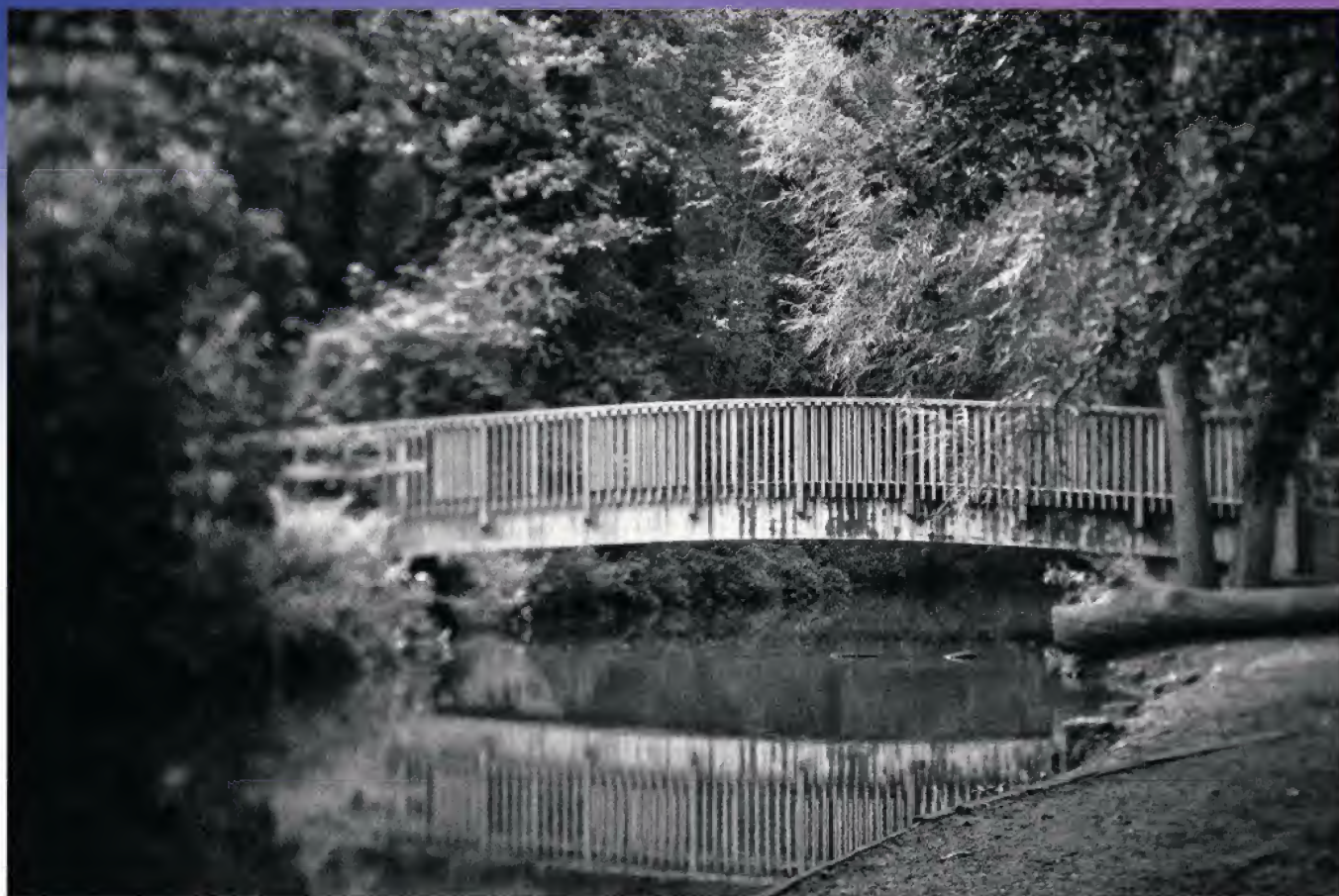
USING A BELLOWS

THE MOST logical way to get an enlarger lens to focus when using it on a camera is to replicate the bellows of an enlarger using a set of macro bellows. Mount one end of these bellows to the camera, and the other to an M39 mount to allow enlarger lenses to be used. Some bellows, such as the old, but very popular BPM Universal bellows, or the Novoflex Universal BALPRO 1 (www.novoflex.com/en/products/macro-accessories/bellows-systems/universal-bellows) allow various combinations of lenses. For example, an M39 mount can be connected to the front of the bellows and a Nikon F mount to the rear, to allow enlarger lenses to be used on a Nikon camera.

At the very short extensions of the bellows, an enlarger lens may just about be able to focus on infinity using a compact system camera, but the larger flange depth means that infinity won't be available on a DSLR. Instead, the enlarger lens will only be able to focus at very close distances on a DSLR. Also, by extending the bellows on a DSLR or a compact system camera, the enlarger lens will make an excellent macro optic.



Like any other type of photographic lens, enlarger lenses can vary tremendously in price. Cheap lenses may have square aperture blades, which can create interesting effects



HANDHOLDING

THE SIMPLEST, but least exact, method of using an enlarger lens is to shoot handheld. With no lens mounted on the camera, wrap the enlarger lens in your hand and press it up against the camera mount. Moving your hand back and forth, it should be possible to roughly focus the lens.

It is extremely hard to hold the lens in the correct position to focus, and consequently

images will tend to be soft. Similarly, it is difficult to match the horizontal plane of the film and sensor, so there will usually also be a slight tilt-and-shift effect, often with quite a narrow focal plane.

Despite the obvious flaws in shooting handheld, this method can produce some striking images – unique, too, given that it is so difficult to take exactly the same image twice.

Above: Holding the lens slightly tilted has created a very selective depth of field

Left: The square aperture blades of the enlarger lens have created a strange cross-hatched bokeh effect in this handheld image



Many thanks to **SRB-Griturn** (www.srb-griturn.com) for the M39 to Nikon F T-mount adapter used to mount the enlarging lens to the bellows

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How to...

Make your own lens hood

A hood is a key accessory for any lens, protecting it and helping to reduce flare. However, it is seldom included when you buy second-hand. **Tim Coleman** looks at a cost-effective DIY alternative

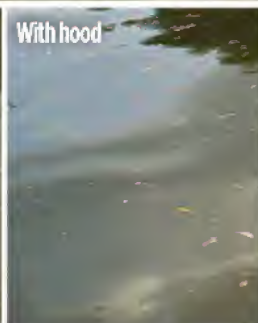
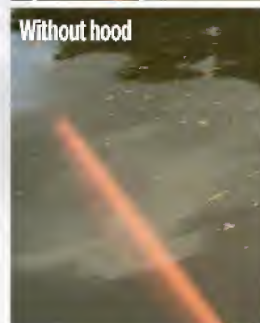
A LENS HOOD not only reduces aberrations such as flare, but it also helps protect the lens from rain and dust. These two factors make a lens hood one of the most important lens accessories. However, when buying a second-hand lens, the chances are that it will not come with its original lens hood as these accessories are often misplaced and plastic versions can break easily. Some lenses do not come with a hood even when bought new, while others, such as the Leica Summicron 90mm f/2 (II) and the AF DC-Nikkor 135mm f/2D, have a metal lens hood built in that slides in and out when needed.

Buying a proprietary lens hood can be expensive. Third-party

and replacement hoods cost significantly less, and they can be found at various photographic retailers. For instance, Jessops has a line of collapsible rubber hoods that cost £7.99 (visit www.jessops.com), while Marumi and JJC sell plastic hoods in both petal and rounded shapes starting at £7.99 (visit www.ebay.co.uk and www.amazon.co.uk). However, by far the cheapest option is to make your own lens hood. Not only is this the most cost-effective way, but it also takes up less space in a camera bag because the hood can fold down flat. The following steps explain how you can make your own lens hood for less than £2.



WHAT YOU WILL NEED Black card (or black plastic folder), pencil, A4 paper with lens template, scissors/scalpel, black electrical tape, flocking material and glue



This image has been taken with and without the home-made lens hood. The 18-200mm lens is more frequently at risk of flare at its wider end

STEP BY STEP



1 If you don't have a lens hood to use as a template, visit www.lenshoods.co.uk. This website has a range of templates for the hoods of several popular lenses. Select the desired lens and open up the PDF. Print the diagram at 100% on A4 paper, which is big enough for most hoods. I have selected the Nikkor AF-S 18-200mm ED VR f/3.5-5.6G template from the website.



3 It is possible to print the template directly onto the black card, but it is difficult to see the outline on black, while a light-coloured card is likely to cause light reflections into the lens, so the best solution is to print the template onto a sheet of white paper and cut it out.



5 Black card and plastic can still produce light reflections, so to eliminate these add some flocking material on the inside of the hood, which needs to be cut to shape using the lens hood template again. Secure the flocking material using strong adhesive, making sure there are no bubbles or bumps that could obstruct the field of view of the lens. Wrap the hood around the lens itself, with the flocking material inside, and use electrical tape to join the ends of the hood together.



2 Alternatively, if your lens hood is broken or you want a spare, you can use the hood itself as a template. With a piece of A4 paper flat on a surface, roll the lens hood along it and draw around the outline using a pencil. It is helpful to use the hood thread marker to ensure the whole hood outline has been sketched, and then draw a tab at one end that can be used to attach the two sides together.



4 I am using black card for the lens hood, but those who want a more durable version can use black plastic or the front of a plastic folder. Having cut out the paper template, its outline can be drawn onto the black card/plastic with a pencil and then cut out using scissors or a scalpel.



6 The hood is now ready for use. Tabs along the bottom of the hood should keep the hood firmly in place over the lens. If the hood is a little loose, it can be fixed to the lens more securely using a rubber band. With the hood in place, take an image at the widest end of the focal length of the lens. If any part of the hood obstructs the frame, trim it down. However, if you are using a petal design, make sure that the four ridges are positioned in the right places.

Olympus OM-D with OM adapter MF-2

The **OM-D E-M5** is the classic OM reincarnated in digital form, and the **MF-2** adapter allows access to the vast range of old OM lenses. **Mat Gallagher** gets to grips with a great combination

MF-2
Around £150

FOR YEARS, the one thing Olympus users were crying out for was a digital version of the classic OM camera. Finally this year, the OM-D E-M5 was announced, and while it didn't answer every enthusiast's whim, it certainly looks the part and produces some great images.

With the addition of the Olympus OM adapter MF-2, the camera can make use of the full range of manual-focus OM lenses, although the 2x crop factor of the micro four thirds system changes the function of some of them. Standard 50mm optics become ideal portrait lenses, equivalent to 100mm, while the wider 28mm prime lens acts like a standard 56mm optic.

IN USE

The camera's electronic viewfinder provides an accurate view of the scene, and while focusing must be performed manually, the magnified view option allows fine-tuning



The pairing of the new OM-D with the original OM lenses is a classic-looking combination that will please Olympus fans



for pin-sharp results. The Zuiko lenses require a large rotation for focusing, which helps with precision use – and even without magnification it is possible to find focus via the rear screen or EVF with little effort. Many older lenses are in fact even sharper than recent models, especially at mid-apertures.

Although many will choose to operate the camera manually, it is possible to work in aperture priority when using OM lenses. With the aperture set on the lens ring, and the camera in the A shooting mode, it will choose an appropriate shutter speed. Manual focus should be selected on the camera, as should ESP evaluative metering – spot metering is not recommended.

All manual OM lenses are claimed to be compatible with the adapter, although some macro models may require an extension tube. I used the Zuiko 50mm f/1.8 lens for some portraits and street shots, and found it both quick to use and extremely sharp. For those with a collection of OM lenses gathering dust in a cupboard, a new OM-D is perfect. And for those who already own an OM-D, then it is well worth investing in the OM adapter and some classic OM glass. **AP**

LA-EA2
Around £300

LA-EA1
Around £150

Sony CSC adapters

Sony's proprietary **LA-EA1** and **LA-EA2** adapters connect **Sony Alpha** and **Konica Minolta** lenses to its NEX cameras, providing AF and exposure control, as **Tim Coleman** explains

WHEN Sony announced the launch of its NEX compact system camera range, it was quick to draw on its heritage by launching the LA-EA1 adapter (see left, top) to connect its A-mount and Minolta lenses to the new E-mount NEX cameras. While third-party adapters can be bought for as little as £20, this £180 adapter has an aperture mechanism and electronic contacts to support auto exposure, and also enables the use of AF where possible.

A second adapter, the LA-EA2 (see left, bottom), followed when Sony announced its NEX-7 camera. This adapter offers all the benefits of the first unit, but also includes a phase-detection AF module and translucent mirror technology (pellicle mirror) set-up, as found in the firm's latest Alpha cameras, such as the Alpha 77.

Both adapters are compatible with all NEX cameras.

IN USE

When compared to a fully manual adapter, both Sony adapters are much more useful thanks to the included electronics. Auto exposure, including control over shutter speed and aperture, can be selected in-camera as if the lens were directly mounted to the camera. The real benefit, however, is that AF is possible.

To use AF with the LA-EA1 adapter, a lens with a built-in AF motor is required. In Alpha lenses this is indicated by the SAM or SSM suffixes. It may also be necessary to perform a firmware upgrade for the camera and adapter before AF will work. Once in use, however, AF via the LA-EA1 adapter

is not as rapid or even as successful as one might hope, with the adapter's focus hunting back and forth for a subject. The hit rate is increased by selecting spot AF rather than multi-segment AF. Overall, though, those who are used to the AF speed on their Sony NEX camera will be frustrated. I found myself opting for manual focus more often than I would like.

The same cannot be said for the LA-EA2 adapter. With this adapter attached, AF speed is dramatically improved. In fact, there is little difference in speed between an E-mount lens mounted directly on the camera and an A-mount lens attached via the adapter. The adapter is actually often quicker, making the most of the technology used in the Sony Alpha models.

The LA-EA2 adapter is bulky and one of the most expensive around, but for those who already own Konica Minolta and Sony Alpha glass, it could mean a huge saving over buying new E-mount lenses. Furthermore, the selection of A-mount and Minolta lenses is much greater than that which is currently available for the E mount. **AP**

Nikon F to Samsung NX adapter

An adapter opens up a world of both old glass and new for Samsung NX cameras. **Tim Coleman** shares his experience of using a **Nikon F-mount** adapter with the **Samsung NX200**

THIS adapter is the same as the most basic of lens adapters (which can be found on eBay for as little as £20) in that it simply allows the use of a different brand of lens on a camera, and does not feature any electronic contacts, an aperture ring or an AF motor. As with all adapters, this Nikon F to NX model adds the precise extra physical space needed to create the correct flange depth (the distance between the imaging sensor and the rear of the lens mount) for the mounted lens. This is because the Samsung NX flange depth is much shallower than that of the Nikon F, and it is necessary to provide accurate focus.

IN USE

I used the adapter with several lenses, both old and new. There are, however, some key handling issues to consider. First, a lens with an aperture ring is necessary for any control over aperture. Modern lenses without aperture rings can still be used with the adapter, but the lens will be fixed to its smallest aperture, which is no good for low-light or shallow depth of field work. Furthermore, on any lens the smallest aperture is typically the worst optically – with loss of critical sharpness – so it's a setting best avoided in virtually all scenarios.

Second, with no electronic contacts,

Here the Samsung NX200 has the **Nikkor 20mm f/2.8 manual lens mounted via the adapter**

exposure information is only relayed to the camera by TTL metering. This means that aperture priority works once the aperture is manually set on the lens, but for control over shutter speed it is best to set the camera to manual exposure mode.

The adapter also does not feature an AF motor. So once again manual control is necessary, this time for focusing. Like most CSCs, the Samsung NX200 offers focus magnification with its own NX lenses. This is a very handy tool for accurate manual focusing, activated when the lens focus ring is altered. However, with no electronic contacts on the adapter, one needs to press the OK button instead to get a magnified view. Given that the camera does not have a built-in viewfinder, a magnified view is essential to achieve accurate manual focusing pre-capture.

As they lack an aperture ring, Nikon G lenses like the 50mm f/1.4G are for the best part unusable. The 20mm f/2.8 manual lens, however, does offer aperture control and is an excellent optic. Mounted on the Samsung NX200, the 1.5x crop factor gives the lens an effective focal length of 30mm, which is ideal for street and landscape photography.

As the Samsung NX system is still relatively new, the choice of lenses is not as great as with other systems, so an adapter therefore opens up a whole new world of glass, provided that the lack of autofocus is acceptable. Many excellent manual Nikon F lenses, and AF-D optics that feature an aperture ring, can be bought for a good price, and it is possible to get some great results with this set-up, especially considering the NX200's whopping 20-million-pixel resolution. **AP**



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